DOCUMENT RESUME

ED 137 607 08 CE 010 735

AUTHOR	Hansen, Mary Lewis; And Others
TITLE	391 Ways to Explore Arts and Humanities Careers: Classroom Activities in Dance, Music, Theater and Media, Visual Arts and Crafts, Writing, Humanities.
INSTITUTION	Technical Education Research Center, Cambridge, Mass.
SPONS AGENCY	Bureau of Occupational and Adult Education (DHEW/OE), Washington, D.C. Div. of Research and Demonstration.
PUB DATE	76
CONTRACT	OEC-0-74-9253
NOTE	194p.; For related documents see CE 010 734-744
AVAILABLE FROM	Superintendent of Documents, U.S. Government Printing Office, Washington, D. C. 20402 (Stock Number 017-080-01643-5, $2.40)
EDRS PRICE	MF-$0.83 HC-$10.03 Plus Postage.
DESCRIPTORS	Art; Art Activities; *Art Education; *Career Exploration; Curriculum Guides; Dance; Educational Objectives; Fine Arts; *Fused Curriculum; Handicrafts; Humanities; *Humanities Instruction; *Learning Activities; Mass Media; Music; Occupational Information; Secondary Education; Teaching Techniques; Theater Arts; Visual Arts; Writing

ABSTRACT

One of a series of 11 arts and humanities career exploration guides for grade 7-12 teachers, counselors, and students, this curriculum guide is intended to help teachers help students explore arts and humanities careers in regular grade 7-12 arts and humanities courses. Focus throughout the four sections is on augmenting, rather than replacing, traditional curriculum. The introduction presents a rationale for the exploration of careers in regular secondary arts and humanities courses and gives an overview of the whole series of guides, which were pilot tested during 1974-76 as one of the occupational cluster curriculum development projects to facilitate the delivery of career education. Sections 2 and 3 suggest teaching objectives (What do you want your students to learn about occupations in the arts and humanities fields?) and connecting strategies (How do teachers introduce career exploration into regular classroom curriculum?). The major portion of the guide consists of the 391 activities for students: activities for exploring any and all occupations (13), activities for dance (6), activities for music (70), activities for theater and media (60), activities for visual arts and crafts (60), activities for writing (50), and activities for humanities (133). Appended are a list of job titles under the headings of dance, music, theater and media, visual arts and crafts, writing, and humanities; a chart representing the importance of regular school subjects for selected occupations; and a list of addresses for arts associations and for humanities associations that provide career information. (JT)

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391

ways to explore Arts and Humanities Careers

CLASSROOM ACTIVITIES IN DANCE
MUSIC
THEATER AND MEDIA
VISUAL ARTS AND CRAFTS
WRITING
HUMANITIES

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44 BRATTLE STREET
CAMBRIDGE, MASSACHUSETTS 02138

U.S. GOVERNMENT PRINTING OFFICE
WASHINGTON: 1976

For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

STOCK NO. 017-080-01643-5

CE 010 735

Developed and disseminated pursuant to Contract No. OEC-0-74-9253

for

Curriculum Development Branch
Division of Research and Demonstration
Bureau of Occupational and Adult Education
U.S. Office of Education
Department of Health, Education and Welfare

under

Part I. Curriculum Development in Vocational and Technical Education
Vocational Education Amendments of 1968
Public Law 90-576

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U.S. Government Printing Office
Washington: 1976

Companion Documents in this Career Exploration Series:

Student Guidebooks

- EXPLORING DANCE CAREERS
- EXPLORING MUSIC CAREERS
- EXPLORING THEATER AND MEDIA CAREERS
- EXPLORING VISUAL ARTS AND CRAFTS CAREERS
- EXPLORING WRITING CAREERS
- EXPLORING CAREERS IN THE HUMANITIES

Materials for Teachers and Counselors

- CAREER GUIDANCE IN THE ARTS AND HUMANITIES: ACTIVITIES, INFORMATION AND RESOURCES FOR GRADES 7-12

- EXPLORING ARTS AND HUMANITIES CAREERS IN THE COMMUNITY: A PROGRAM PLANNING GUIDE

- AN ANNOTATED BIBLIOGRAPHY OF SELECTED CURRICULUM MATERIALS IN THE ARTS AND HUMANITIES

- A PRELIMINARY EXPLORATION OF OCCUPATIONS IN THE ARTS AND HUMANITIES

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ACKNOWLEDGMENTS

This curriculum guide and its companion documents were researched, written, and pilot-tested during 1974-1976 as one of the occupational cluster curriculum development projects funded by the U.S. Office of Education, Bureau of Occupational and Adult Education (Curriculum Development Branch), to facilitate the delivery of career education.

The original impetus for the project came from Elizabeth Simpson, former chief of the Curriculum Development Branch and now, Dean, School of Family Resources and Consumer Sciences, University of Wisconsin. Her successor as chief, Mary V. Marks, continued support of the project. Frances Hamilton, Project Officer, and Project Monitors, Harold Arbert and William McDonald, all of the U.S. Office of Education, worked closely with the project staff from beginning to end; their direction, technical assistance, and kind words substantially increased our efficiency, productiveness, and effectiveness.

We called upon several of the 24 Advisory Committee members for considerable assistance, which seemed enthusiastically given. These were:

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The project materials were pilot-tested in the 1975-76 academic year in the public schools of Bradford, Vermont, a rural site; Framingham, Massachusetts, a suburban school system, and New Orleans, Louisiana, which offered a specialized school in creative arts, a traditional junior high, and a high school for gifted and talented students. The comments from teachers, counselors, and students in these schools helped shape our documents into a form much more easily used than the drafts with which the pilot-test schools worked; their cooperation was an invaluable contribution to the project. The pilot-test people who gave extensive time in assisting us include: Joanne Ciarvella, Robert Curnen, and Joyce Freitag, Framingham, Massachusetts; Shirley Farrell and Jane Wilson, Karr Junior High, New Orleans, Louisiana; Michael Keith, Franklin High School, New Orleans; all the faculty and Principal Thomas Tews, New Orleans Center for Creative Arts.

Nearly 1000 educators, publishers, representatives of professional associations and government agencies, and people working in Arts and Humanities fields responded to our requests for information about occupations and curriculum. Obviously we cannot name each person; just as obviously we could not have conducted our massive research without their help. We are particularly grateful to the 200 people who allowed us to interview them or who filled out questionnaires about their careers -- an activity that was time-consuming to them and vital to us.

As project director I am pleased with the opportunity to publicly thank the project staff -- Michael Allosso, Richard Cornell, Sheila Dubman, Barbara Nicholson, Phyllis Ritvo, and Jean Workman (and for the first part of the project Ellen Andrews, Margaret Kapisovsky, and Nancy Seasholes). Each contributed far more than anyone has a right to expect. They brought enthusiasm, keen intelligence, an ability to work well with each other, and a true belief in the project goals; and they maintained these exemplary qualities to the very end of the project. The taxpayers surely got their money's worth from these people.

Mary Lewis Hansen
Project Director
August, 1976

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1. INTRODUCTION

Why explore careers in regular Arts and Humanities courses?

Some straightforward reasons exist for introducing activities which help students learn more about Arts and Humanities occupations in grades seven through twelve. Among the reasons:

1. There are students who have said to themselves, or even outloud, "I want to be an artist," or "I want to be an actor," or "I want to be an archeologist." These students may need information to give them a realistic understanding of how artists make a living, of the competition necessary to get acting work, of the years or preparation required in archeology.

2. Students who already have definite ideas about a field to pursue may have a hazy understanding about the wide range of work which exists in that field. The high school art student who also loves to tinker with machines may never have thought of industrial design. The highly organized lead in the senior play may never have considered arts management or backstage jobs. The potential archeologist may be unaware of jobs with State and Federal Government. Students benefit from having their career aspirations broadened.

3. Many students simply have no ideas at all about careers, beyond the occupations they see close at hand. These students will appreciate the chance to be gently nudged into thinking about their future and to learn what kinds of questions they can ask about occupations. They will need to ask questions before making a career choice at an appropriate time.

4. Introducing career education may motivate students to participate more productively in regular classroom activities. It is essential for some students to realize that a relationship does exist between what occurs in a classroom and what will be useful for them later in jobs.

5. You may be forced to explore careers in regular Arts and Humanities (including English, social studies, and language) classes by pressure from parents or by a mandate from your State legislature or local school board.

We include that last statement because a variety of forces -- including economic ones -- are converging to cause local school systems to initiate career education programs. The United States Congress provided a major impetus in 1974 by passing a law stating that "each State and local education agency should carry out a program of career education which provides every child the widest variety of career education options which are designed by maximum employment and participation in our society according to his or her own ability." Congress backed that law by creating an Office of Career Education within the Office of Education (Department of Health, Education, and Welfare) and appropriating approximately ten million dollars per year to fund projects proposed by local, State, and non-profit, private agencies throughout the country.

All states now have at least a contact person for career education within the State Department of Education. Many states and school districts have embarked on sophisticated programs, offering valuable assistance which local teachers can tap.

Career Education Defined

Interestingly, no conclusive definition of career education has emerged through the expansion of career education programs. The Mississippi State Department of Education answers the question, "What is Career Education?" with this statement:

> Career education is a process which relates education to the career world by assisting students to expand career awareness, explore career interest, and prepare for career entry.

A broad definition appears in the first H.E.W. policy paper on career education, written by Kenneth B. Hoyt, Associate Commissioner, Career Education, U.S. Office of Education, in 1974. Dr. Hoyt entitled the following material, "A Generic Definition of Career Education."

> In a generic sense, the definition of 'career education' must obviously be derived from definitions assigned the words 'career' and 'education.' For purposes of seeking a generic definition for career education, these two words are defined as follows:
>
> > 'Career' is the totality of work one does in his or her lifetime.
> >
> > 'Education' is defined as the totality of experiences through which one learns.
>
> Based on these two definitions, 'career education' is defined as follows:
>
> > 'Career education' is the totality of experiences through which one learns about and prepares to engage in work as part or her or his way of living.
>
> 'Career,' as defined here, is a developmental concept beginning in the very early years and continuing well into the retirement years. 'Education,' as defined here, obviously

includes more than the formal educational system. Thus, this generic definition of career education is purposely intended to be of a very broad and encompassing nature. At the same time, it is intended to be considerably less than all of life or one's reason for living.

Occupational Cluster Curriculum Projects

Historically, several years before even this broad definition appeared, the U.S. Office of Education had devised a scheme of occupational clusters around which career education programs can be planned. These 15 occupational clusters are:

Agriculture (including Agri-Business)

Arts and Humanities

Business and Office

Communications Media

Construction

Home Economics (including Consumer and Homemaking Education)

Health

Hospitality and Recreation

Manufacturing

Marine Science

Marketing and Distribution

Natural Resources and Environment

Personal Services

Public Service

Transportation

With vocational education funds, the U.S. Office of Education began sponsoring occupational research and curriculum development projects for the 15 clusters in 1971. In competitive bidding a contract was awarded to Technical Education Research Centers, Inc., Cambridge, Massachusetts, for July 1, 1974 to September 30, 1976 to conduct work on the Arts and Humanities occupational cluster, with the audience for project materials to be students, teachers, and counselors in grades seven through twelve.

Arts and Humanities Project Goals and Cluster Definitions

The project staff, consisting of people with both secondary teaching experience and non-teaching professional experience in major Arts and Humanities fields, chose as broad goals for their work:

1. to help students make a career choice based on the realities of the working world, and
2. to encourage students to broaden their career aspirations by acquainting them with the wide variety of occupations that can be included in the Arts and Humanities occupational clusters.

These goals are important because the realities are that competition is very intense for all the central occupations in the Arts and Humanities; that success in most of these central occupations requires either long years of preparation or an extremely high degree of competency and talent or both; that obtaining work at all in most of these occupations requires great flexibility and versatility on the part of the worker; that many people with careers in the Arts and Humanities are frequently called upon to make value decisions; that the employment outlook for most jobs for both fields is dim for the next decade; and that, particularly in the Arts, the various fields are greatly interrelated. In considering these realities, a student might decide to aspire to related occupations rather than the central jobs in the clusters, or to aspire to a career outside the cluster while maintaining an interest or competency within the clusters for leisure activity.

By looking at commonalities of activity, setting, competencies, as well as traditional classifications, the project staff established five Arts disciplines: dance, music, theater and media, visual arts and crafts, and writing. The occupations within the total Arts cluster were then grouped into components which exist in the working world:

1. introducing the central concept of creation, performance;

2. applying or producing the concept which was created; producing the performance;

3. providing business services to give the concept financial support;

4. providing educational services to make the concept available to, and understood by, a larger public.

Chart 1,pages 8 and 9 shows these components operate for all five of the Arts fields, although with come specific variations in application and production. This overall scheme also shows that jobs and fields are interrelated. In dance, for example, choreographers and dancers are essential, but musicians and designers may also be a necessary ingredient of the central performance concept. Producing a performance requires the same kinds of jobs for dance, music, and theater and media. Architects and environmental designers are essential in the central concept of creation, and also in the application of that concept. The person with writing skills could be occupied at one time or another in each of the components of the working world of the Arts. These examples of interrelatedness of the five Arts fields and four working components are essential for students to understand in making career choices.

Chart 2, page 10,shows the fields and job families in the Humanities cluster, which is based primarily on the Public Law establishing the National Endowment for the Humanities "as including (but not exclusively) the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion, ethics; the history, criticism, theory and practice of the arts; those aspects of the social sciences which have humanistic content and employ humanistic method; and the study and application of the Humanities to the current conditions of the national life." Education, museum work, and special librarianship have been added as settings or enterprises which require Humanities workers; the addition of education as a field also avoids duplicating a discussion of this occupation for each of the other fields, all of which provide opportunities for educators.

Other Important Definitions

Many terms float around in career education curriculum development projects. This guidebook to classroom activities for Arts and Humanities is based on the following definitions:

> "Work" is aimed at producing benefits either for oneself or for others.
>
> A "career" combines the work, paid or volunteer, full-time or part-time, that one does in a lifetime. (This is obviously a loose term.)
>
> An "occupation" is a group of related tasks. Examples are: I am a teacher. I am an economist. I am a father. I am a musician.
>
> "Job" is usually a more specific term than occupation, and, in most people's minds, involves pay, although it should not. Examples are: My job is to teach first-graders. My job is to bring up my children as.... My job (one of them) is to conduct the Middletown Church Choir.
>
> A "task" is a specific activity conducted on a job. Examples are: I grade spelling papers. I interview people who buy fireworks to see what kind of fireworks they will buy next July 4th (in states where fireworks are on sale legally). I change our baby's diapers when my wife is working. I order scores of the music the choir will sing each week.
>
> The "setting" is the place where a person works.
>
> A "field" is a group of jobs with a similar focus, sometimes requiring similar skills. Examples are: the field of history, the field of fine arts, the field of public relations.

The Purpose of 391 Ways to Explore Arts and Humanities Careers

Most career education programs include three phases or levels: "awareness," during which students are exposed to all 15 occupational clusters, usually in the elementary grades; "exploration," during which students look more closely at occupations in one or more clusters; and "preparation," during which students acquire the skills and competencies for obtaining an entry-level job. As the title indicates, we consider our primary purpose to be helping teachers help students in grades seven through twelve explore careers.

Rather than replacing traditional curriculum, this guide for teachers suggests ways to augment your curriculum. We include learning objectives, teaching strategies which connect career exploration with your regular course content, and, of course, the 391 activities for students. Among these activities are discussion questions which you can use to measure your student's progress.

Four further aids to career exploration follow as appendixes.

The first lists jobs by the five Arts fields of dance, music, theater and media, visual arts and crafts, and writing; this appendix shows titles and functions for Humanities occupations. Appendix 2 shows the importance or regular school subjects for selected occupations. Appearing in Appendix 3 and 4 are names and addresses of Arts and Humanities professional associations from which you can obtain free or inexpensive brochures with career information.

Companion Project Resources

The illustrated Student Guidebooks written to accompany this curriculum guide present occupational information on an approximately ninth grade reading level about types of jobs in each field, tasks performed, background and preparation usually required, advantages and disadvantages of jobs, career ladders, and the job outlook. Each Arts guidebook contains a glossary of technical terms. Additional sources of information and activities for students are suggested in each guidebook. Titles in the Student Guidebook series are:

Exploring Dance Careers

Exploring Music Careers

Exploring Theater and Media Careers

Exploring Visual Arts and Crafts Careers

Exploring Writing Careers

Exploring Careers in the Humanities.

Provocative activities for exploring careers are suggested in two other titles:

1. Exercises to help students in making decisions about future careers are contained in Career Guidance: Activities, Information, and Resources for Grades 7-12. These exercises have been used successfully by counselors in group sessions and with individual students, and by teachers as part of regular classroom curriculum. Students enjoy the activities thoroughly.

2. Exploring Arts and Humanities in the Community: A Program Planning Guide describes several techniques which provide out-of-school experience for students. Getting students into situations which come as close as possible to the realities of work is a truly effective way of assisting them in exploring careers.

A resource for teachers is An Annotated Bibliography of Selected Curriculum Materials in the Arts and Humanities which describes curriculums being used in public schools, particularly on the preparation level. This bibliography includes invaluable lists of learning resources available through commercial publishers and other sources, and provides names and addresses of public schools which specialize in the Arts.

Advanced students, teachers, and counselors will gain knowledge of competencies needed in Arts and Humanities occupations in A Preliminary Exploration of Occupations in the Arts and Humanities. This research report describes career ladder possibilities and related jobs, and discusses in some detail the job projections for groups of occupations in the Arts and the Humanities.

A Final Word

We designed all resources for flexibility of use. You and your students can set your own career exploration goals; you can choose among objectives; your imagination and knowledge of your own curriculum will suggest many exciting strategies of your own for exploring careers in regular course content; you will find that the learning activities can reinforce your existing curricular goals. The aim of 391 Ways is to challenge students and serve as a useful tool for you.

Chart 1

WORKING WORLD OF THE ARTS

PERFORMANCE, CREATION

Dance

- Choreographers
- Dancers
- Musicians
- Designers

Music

- Instrumentalists
- Vocalists
- Conductors
- Composers
- Dancers
- Designers

Theater and Media

- Actors
- Announcers
- Artists
- Entertainers
- Directors
- Producers
- Writers
- Designers
- Dancers
- Musicians

Visual Arts

- Fine Artists
- Craftspersons
- Commercial Artists
- Architects and Environmental Designers
- Photographers

Writing

- Literary Writers
- Journalistic Writers
- Specialized Writers

PRODUCTION AND APPLICATION

For Dance, Music, Theater, and Media

- Production Management
- Camera, Lights, Sound, Other Technical Equipment
- Performance Recording
- Stage Set, Properties
- Costumes, Hairstyles, Make-up
- Musical Technical Services

For Visual Arts

- Visual Communications
- Product Design
- Environmental Design
- Crafts
- Technical Services

For Writing

- Editing
- Production Management
- Technical Printing Services

BUSINESS

- Arts Business Management
- Sales, Promotion, Exhibition
- Professional Associations and Organizations
- Publishing
- Musical Instrument Building
- Recording Industry
- Legal and Financial Services

EDUCATION

- Teaching
- Community Arts Services (museums, libraries cultural affairs)
- Therapy
- Writers, Researchers about Arts Fields
- Government Services

HUMANITIES OCCUPATIONS

Chart 2

EDUCATION	Teachers Administrators Counselors
HISTORY	Historians and Archivists
SOCIAL SCIENCES	Anthropologists Economists Geographers Political Scientists Sociologists
LANGUAGES	Interpreters Translators Teachers Linguists Language skills in other jobs
LAW	Lawyers Judges Legal Assistants (Paralegals) Legal Secretaries Shorthand Reporters
MUSEUM WORK	Administrators Curators Conservators Registrars Technicians Educators
PHILOSOPHY AND ETHICS	Philosophers
RELIGION	Clergy Religious Brothers and Sisters Missionaries Church Administrators Religious Educators
HUMANITIES LIBRARIANSHIP	Special Librarians

2. OBJECTIVES

What do you want your students to learn about occupations in the Arts and Humanities fields?

While some high school students have enough preliminary knowledge about occupations to ask intelligent questions, most students (and, indeed, most adults) lack the experience to consider all the ramifications of working in a particular field. Yet, wise career choice depends on understanding all the aspects of occupations.

The student who is on the verge of an occupation or career commitment would, therefore, want to attain all the learning objectives listed below. Students who have expressed some interest in future careers but remain uncommitted will likely be contented with more limited objectives. Those students for whom the future is still extremely remote can benefit even if they attain only the first objective.

The teacher can thus choose objectives according to the needs of the class or the individual student within the class. While the activities suggested for meeting objectives relate to the Arts and Humanities occupations, the objectives themselves could apply to careers in any field.

For simplicity, each objective is listed as a phrase rather than a full sentence. The words, "The student will learn that...." or "The student will become aware that...." or "The student will recognize that...." are implied at the beginning of each phrase. When useful for clarity, the objectives are followed by one or more examples from the Arts and Humanities.

I. Acquiring Information

There are procedures for learning about jobs.

1. Reading such sources as publications of The Bureau of Labor Statistics

2. Writing to professional associations and unions

3. Asking specific questions of people who hold jobs and others in advisory capacities - counselors, teachers, parents

4. Participating in jobs as a volunteer, apprentice, part-time worker

5. Observing workers in jobs, visiting job sites

II. Occupational Clusters

A. Occupations requiring similar interests and abilities can be grouped into families or clusters (see charts in Introduction)

B. Each cluster has a wide variety of jobs within it

C. Most jobs have specific titles, although the same title may apply to different work in another cluster or job responsibilities in the same cluster

Example: An economist may be a college professor or a financial analyst.

D. Job clusters usually have a vocabulary of working terms specific to that family (or even to a specific job - see Glossaries in Student Guide books).

E. The skills acquired for use in one job may be used in another job in the same cluster or other clusters

Examples: Performing arts skills are useful to courtroom lawyers; visual arts skills are useful in theater and media design occupations.

Pianists with sight reading and improvising skill can work in night clubs, recording studios, dance rehearsals, improvisational theater companies, vocal teachers' studios, concert halls, as performers, teachers, coaches, and accompanists.

Expository writing skills are useful in all Humanities occupations.

F. Most occupations rely upon the work of others performed in other jobs

Examples: The actor usually depends on the playwright or screenwriter for a script; the newspaper reporter depends on the circulation workers to get the newspaper from the print shop to the reader.

Recording artists rely on engineers, agents, promoters. They, in turn, rely on the work of the performer.

G. The teamwork necessary for most occupations calls upon team members with varied skills and educational backgrounds.

Examples: Records are produced and distributed through the efforts of musicians, engineers, salesmen, lawyers, financiers, designers, truck drivers, disc jockeys, journalists.

The set designer for a music production does not need music skills; the musicians do not need carpentry skills.

A museum exhibit calls upon the skills of an art historian, curator, graphic designer, lighting technician, carpenter.

III. Careers

A. A career may combine several part-time jobs, not necessarily all in the same cluster

Examples: A fine artist may teach art, do commercial illustration, and sell shoes while pursuing a career as a painter.

An historian may teach a course at a university, write magazine articles, and have a job as a clerk in a bookstore.

Many music and drama teachers also perform as part of their career.

B. A career may combine full-time work to earn money with volunteer work in a person's main interest

Examples: A research assistant performs in an unpaid folk dance ensemble.

A waitress gives free silversmithing instructions.

C. The activities a person conducts in leisure time enhance the performance of an occupation

Examples: The composer whose hobby is ornithology uses bird song motifs in his compositions.

An actor takes photographs of people's expressions at ball games.

D. Pursuing a career calls for adaptability and flexibility

Examples: Dancers must work in a variety of styles in order to take advantage of opportunities to work.

An archaeologist must be an able administrator.

IV. Job Qualifications

A. There are specific activities and tasks carried out in a particular job

B. Carrying out these tasks calls for acquiring certain skills and competencies

C. For many jobs, there are well defined educational requirements for acquiring the skills and competencies

Examples: Most architects attend an accredited school of architecture; all must pass an exam for licensing.

College teachers in most subjects have completed a Ph.D. or its equivalent.

D. For some jobs, there are alternatives to formal education in preparing for the job

Examples: Musical skill can be acquired through formal study in college, conservatory, or music school; by studying privately with an independent teacher; by self-instruction.

A paralegal may be trained on the job or in a school.

E. Some jobs also require a particular talent for carrying out the activities in a highly successful way

Examples: A courtroom artist must have a talent for quick, accurate drawing.

Physical coordination and balance must be extremely refined in dancers.

F. Some jobs are most successfully performed by people with particular personality characteristics

Examples: A publicist must be extremely patient in checking details.

All performers must have self-confidence, motivation, and self-discipline as well as a competitive spirit to be successful in dance, music, or theater.

V. Acquiring and Advancing in Jobs

A. Some jobs are available only in specific geographic locations

Examples: Professional ballet companies are only found in large metropolitan areas.

Jobs for economists are most plentiful in New York and Washington, D. C.

B. For many jobs, there are a variety of settings in which the work can occur

Examples: A graphic designer can work at home, at a publishing house, department store, TV station, etc.

A member of the clergy can work in a church, a hospital, a prison.

Radio engineers can work at college campuses, small towns, or large cities.

C. The methods for acquiring some jobs are highly structured and may depend on such factors as union membership or personal friendship

Examples: Most performing jobs require a formal audition, since there is no other way to determine ability.

A director may cast a particular actor because they are close friends.

D. In some jobs entry may be difficult after a certain age, or before a certain age

Example: It is highly unlikely that a dancer can begin a ballet career at age 30.

E. There is a career ladder process in many jobs with levels of advancement

F. After acquiring a job, different people have different ideas about "advancement"

Examples: Composers may think of advancement in terms of successful performances, large royalties, record sales, writing a personally satisfying piece.

A classroom teacher may see advancement as obtaining a vice principal's job. Another teacher may choose to remain in the classroom and may see advancement as teaching a more advanced group of students.

One actor may consider advancement to be moving from stage to screen; another may desire to move from comedy to serious roles.

G. In many jobs, advancing requires obtaining additional skills and competencies

Example: The advertising copywriter who gets promoted may need budgeting and supervisory skills.

H. Progression on a career ladder usually brings increased responsibility and increased income

VI. Income

A. Most workers receive an hourly or monthly salary; other workers are paid for a given piece of work

Example: Fees for private lessons, royalty for book publication, percentage of settlement for a winning lawyer, stipend or research grant are further variations.

B. Employers of salaried workers often provide fringe benefits such as health insurance, pensions

C. People who are paid only for each piece of work and do not work regularly for any one organization or firm are called free-lancers; income from free-lance work can be unstable

D. Income for both salaried and free-lance work varies among regions of the country, and varies between rural and urban areas

VII. Job Outlook

A. The availability of work in many occupations is dependent on the general economic outlook

Examples: Architects have a difficult time finding work when economic conditions depress the building trades.

More economists may be employed in times of economic stress.

B. The competition for some occupations will be keen for the next ten years, regardless of the overall economy

Example: Some school systems are cutting back music and art programs and closing elementary schools, anticipating the projected decline in population.

C. Changes in public attitudes can change the outlook for jobs

Examples: Public disinterest in feature-length cartoons has limited the field of animation.

Public taste for popular music limits opportunities in classical music.

The idea that all the world speaks English decreases enrollments in foreign language courses.

D. Municipal, State and Federal legislation can change the prospect for jobs

Examples: Music and dance therapists working in State hospitals often feel insecure when the governor announces a new austerity program.

Newly appropriated funds for cultural impact studies increases opportunities for sociologists and anthropologists.

E. Technological advances affect job outlook

Examples: Linotype is becoming obsolete with the growing trend toward more automated printing methods.

As stereo and quadrophonic equipment is made available to more people, demand for new recordings increases.

Development of synthesizers is creating demands for qualified teachers in the new areas of electronic music.

VIII. Attitudes about Jobs

A. Jobs satisfy different needs for different people

Example: Some people work for self-fulfillment; others fill these needs elsewhere and work for money.

B. There are advantages and disadvantages to every occupation

C. There are moral and ethical conflicts present in carrying out many occupations

Examples: Some performers come into close contact with drug dealers.

Lawyers may know that a client is guilty as charged, yet plead innocent.

Clergy members may be burdened with the knowledge of a person's misconduct, yet feel that this information must be kept confidential.

D. People have unrealistic, stereotyped notions about some occupations

3. CONNECTING STRATEGIES

How do teachers introduce Career Exploration into regular classroom curriculums?

Simply by answering students' spontaneous questions about people working, academic subject teachers practiced "career education" informally long before that term came into use. A formal response to requests for career education from administrators, parents, and teachers calls for strategies beyond answering questions or pointing students to pamphlets in the guidance office.

Schools throughout the country use the strategy of setting aside a six or nine-week block of time during the school year, often on the junior high or ninth-grade level, for their career education effort. While this strategy has obvious benefits, it detaches career education in the student's mind from the mainstream of academic education even though academic education is vital preparation for many occupations. In Arts and Humanities fields academic subjects are absolutely essential as part of preparation for most occupations.

But blending (or integrating or infusing or merging) the process of career exploration with the process of teaching the "ir" verbs in French, or instrumentation in music, or rhyme schemes in English literature calls for much more imagination from the teacher than does a six-week set-aside for "Now we're going to talk about careers." The transition from subject matter to exploring careers related to that subject may seem artificial when it occurs outside the context of answering students' specific questions.

This transition can, however, take place smoothly, and in most situations, rationally. Even when students show no interest in their future beyond high school or college or when the subject seems to offer only artificial connections (an example for both problems might be a junior high marching band), there are strategies to introduce at least the beginnings of career exploration.

In the case of the junior high marching band: the band director could start out a rehearsal by saying, "How did the sheet music for this piece get here?" That simple question can lead to a discussion of all kinds of occupations related to music, and for interested students to a discussion of what kind of career might evolve from being a member of a junior high marching band. The band director may spend no more than 20 minutes in the whole year or may have a group of motivated students carrying out many hours of intensive career exploration activities.

Schedule

That statement leads to the question of scheduling time. In addition to the method of setting aside a block of six or nine weeks during the school year, teachers can scatter short career education units throughout the whole academic semester or year. A third possibility, which works particularly well in schools whose curriculum is concentrated in the Arts, is for the career information to be interspersed over a two or three year period. With this third model of scheduling, the learning objectives begin with the simple concepts of occupational clusters and move finally to job-seeking concerns such as learning how to prepare a portfolio or to prepare for auditions.

Infusion Models

The scattering/interspersing schedules can take advantage of the following infusion models:

1. Career exploration objectives and activities can lead into a regular course curriculum at the beginning of the semester of a new unit.

2. The teacher can introduce career exploration activities when they relate closely to the subject matter of the regular curriculum (e.g., exploring careers in crafts could occur when a general art class is working on a weaving loom.)

3. When students raise questions about "What is the use of taking this course anyway?" or "I really like this course; can I ever get a job in this field?" the teacher can seize the moment by introducing career exploration to the whole class.

4. Individual or small groups of students may express more interest in the future than others in the class. These students could explore careers as an extra credit project, carrying out suggested activities independently from the regular curriculum.

5. Career Days at school and other special events are likely to arouse students' interest. Such events serve as a fine focal point for infusing exploration activities into the regular curriculum.

6. For interdisciplinary courses, career exploration provides a uniting theme. Arts and Humanities occupations are especially useful in unifying regular curriculum from various fields because many jobs are interrelated.

7. Informal cooperation with teachers in other disciplines can be achieved by introducing career exploration units. For example, an art teacher can work with a social studies teacher through introducing activities about urban planning occupations in a civics course. Another example is including information about music business occupations in a business law course. Chart A shows classes into which teachers can introduce information about specific job groups.

Connecting Strategies

Suggestions for providing the transition between the regular course content and the career exploration material are listed later in this chapter. These transitions, or connecting strategies, may be in the form of a classroom activity or a specific discussion topic or a general relationship. The teacher may want to follow the order of information presented in the Student Guidebooks: in Writing Careers, for example, starting with Creative Writers and movint on to Editors, Business Occupations, and Educators about Writing. It may be more effective, however, to introduce Editors first, during an early assignment in which students edit each other's compositions, and then proceed with Creative Writers, Business Occupations, and Educators about Writing. The teacher may choose to cover only one of the job groups with the whole class, letting highly motivated students conduct individual or small group activities related to the other job groups within the field.

The connecting strategies are arranged according to the five Arts fields, and for the Humanities, according to general academic subject areas.

Because students may puzzle about the relationship of skills taught in regular courses and skills needed for successful job performance, we have included at the end of this chapter a series of charts which demonstrate this relationship. Space does not permit naming every job for which there is a crucial relationship; students who show a high degree of interest can consult the appropriate Student Guidebook, The Occupational Outlook Handbook, and the Dictionary of Occupational Titles to learn more about skills required for most Arts and Humanities occupations.

ACTIVITIES FOR EXPLORING CAREERS IN ARTS AND HUMANITIES

This chart shows occupational fields which are appropriate for discussion in particular subjects.

		TRADITIONAL COURSES			
		INDUSTRIAL ARTS	DANCE PHYSICAL EDUCATION	ENGLISH LANGUAGE ARTS	SOCIAL STUDIES
OCCUPATIONAL FIELD	WRITING	Creative Writers (technical, science, advertising)		Creative Writers Editors Business Occupations Educators about Writing	Editors Educators about Writing
	DANCE MUSIC	Music and Technology (instrument building, piano technology)	Dance Performance and Education	Musicologists	Musicologists Arts Management Music Business Music Therapists
	VISUAL ARTS	Visual Communication (drafting) Product Design Environmental Design		Art Education (Critics) Visual Communication	Art Education (Museum Workers) Crafts (Writers and Researchers)
	HUMANITIES	Museum Workers		Historians Social Scientists Language Occupations Lawyers Educators	Historians Social Scientists Religious Occupations Lawyers Educators
	THEATER AND MEDIA	Designers Production People	Performers	Performers Theater and Media Writers Teachers Writers about Theater and Media	Teachers Writers about Theater and Media

CAN BE INFUSED INTO MANY TRADITIONAL COURSES.

The occupational fields listed below correspond with chapter headings in the accompanying series of Student Guidebooks.

TRADITIONAL COURSES				
ART	MUSIC	THEATER, DRAMA, SPEECH	FOREIGN LANGUAGES	SCIENCE
Writing Business Occupations				Creative Writers (technical, science)
	Music Performance Music Technology Music Business Music Education	Dance Performance		Music and Technology
Fine Arts Crafts Visual Communication Arts Business and Management Art Education Product Design Environmental Design		Visual Communication (theater design)		Visual Communication (scientific illustration)
Historians Anthropologists Sociologists Museum Workers Special Librarians	Special Librarians	Historians Educators Educators	Language Occupations Anthropologists	Museum Workers Anthropologists Language Occupations
Designers Production People	Performers Designers Production People Theater and Media Business People Teachers Writers about Theater and Media	Performers Theater and Media Writers Designers Production People Theater and Media Business People Teachers Writers about Theater and Media		Designers Production People

Connecting Strategies for Dance

The situation of dance in our schools is in no way on a par with the other arts. Music and visual art both enjoy separate, discrete facilities as well as administrative and budgetary support. When dance does exist, it is usually under the wing of the physical education department in the form of units in the physical education program devoted to square dancing, ballroom, folk-dancing, or other recreational forms.

As an art form, however, organized activity usually exists only as "modern dance" for girls, or, in the presence of a highly motivated instructor, an after-school dance club. Except for a few specialized secondary schools, the training of dancers as well as exposure to dance as an art form remain completely outside the province of public education. Nevertheless, career exploration in dance may take place in the following situations, among others:

I. Original Dance Classes

During dance classes, instructors are usually concentrating on carefully planned objectives, but during rest periods and before and after classes, students should be encouraged to seek out and discuss some career information.

Discussions can center on the work responsibilities of the dancer, choreographer, designer, manager, and accompanist. Teachers should try to relate on a daily basis the skills learned in class to the skills needed by professional dancers. Further discussion can focus on auditions - how to find out about them and how to prepare for them- and the range and location of dance work that the students will likely experience.

II. Special Programs and Presentations

Special performances of dance concerts or dance numbers in Broadway shows or school plays can provide students ways to explore career related tasks in such areas as:

- planning
- production
- design
- costuming
- program note writing, researching
- choreography
- lighting
- music
- public relations
- sales of tickets, advertising
- company management and organization
- auditioning
- rehearsing
- performing
- criticizing, reviewing

III. Physical Education Classes

When a professional dancer is available to work in the classroom, he or she can demonstrate the dancer's daily regime of exercises, telling what the exercises are designed to accomplish. By being involved in these exercises, the students can quickly appreciate the high level of physical accomplishment necessary for the dancer to excel as artist.

IV. Other Classes

Classes involving world literature, either in English or in a foreign language, can be exposed to many of the world's myths and stories that have been expressed by other media as well as by the written word. Comparing the written form of a story or play (for example, Romeo and Juliet exists as a ballet as well as a play, film, and opera) with the dance form can be tremendously fruitful. Such experiences can easily lead to discussions of the working lives of the different artists involved. Appropriate classes for this approach include English, languages, humanities, and music.

Connecting Strategies for Music

Exploration in music careers can be connected to content in the following courses:

I. Music Appreciation or History

- From the consumer viewpoint, discuss the workers who provide the music we hear.

- Discuss the changing social position of musicians through history, and what that position is today.

- When discussing different styles of music, discuss also the differences in life-styles and working conditions of the musicians.

- Follow a musical production, keeping track of workers involved at every step from conception to review.

- When discussing instruments, emphasize how they are made and by whom.

- During discussions of individual performers, groups, or orchestras, consider the management structure of each, bringing out the work responsibilities at each level.

- When considering a specific period of music history, assess the impact of musicologists' work upon performer's interpretation.

Who helps us find out how medieval music really sounded?

II. Music Theory

As each skill area is introduced, discuss how professional musicians must use that skill on a daily basis.

- Notational skill-- reading and writing the musical language. Delineating the conventions of musical notation can lead to career explorations of composers, arrangers, copyists, editors, and publishers.

- Sight singing, score reading and other basic reading skills can be related to the work of conductors, performers, critics, and even broadcast directors.

- Transposition can be related to the work of arrangers, orchestrators, composers, and jazz musicians who improvise.

- Ear training should be related to the work of all performers, expecially improvisors.

- Dictation can be related to the task of preparing a lead sheet- transcribing musical sound into notation.

- Composition projects can lead to discussions about copyright, publishing, music business, and the recording industry.

III. Performance Groups - Choruses, Bands, Orchestras

Most teachers of these subjects may feel that there just isn't time in a busy rehearsal schedule for career exploration as well as performance preparation and training. Still, many comparisons with professional organizations can stimulate interested students to explore careers. Discussions could center around the following:

- Auditions, why are they necessary? What are they like? How does one prepare for them?

- The librarian's job

- The conductor's job

- The publisher's, editor's, and arranger's jobs

- The accompanist's job

- The management structure of a musical organization (e.g., a symphony orchestra)

- Organizing, planning and producing a concert can afford students with the opportunity to explore a wide variety of kinds of work involved-- printing tickets, rehearsing, publicity, and management.

IV. Special Productions

Special productions, such as Broadway shows, operettas, variety shows, or class musical revues,can provide opportunities for students to explore many careers in music, as well as in theater, media, sales, public relations, design, carpentry, electronics, management, and education.

V. Other Courses

Other courses where career exploration in music can take place include:

- Industrial arts: problems of wood, metal, and electronic work related to building musical instruments, piano technology, and recording engineering.
- Social studies: To be wise consumers of music, we need to be well informed about the work of musicians, managers, salespeople, and media workers, as well as their impact on society and social values.
- Business law: The relationship of the music industry to the copyright law can be a point of departure in discussing the work of lawyers, publishers, disc jockeys, promotion workers, concert managers, and agents. Possible topics also include salary, retainer, commission, royalty, contract and real property.

Connecting Strategies for Theater and Media

Career information about occupations in theater and media can be connected to:

- Lessons on how a speaker should present himself to a group
- Units on improvisation (such as introducing tasks performers do on their jobs via role-playing situations)
- Discussions on the interpretations of plays or even other literary forms
- Watching and critiquing a film, television show, or a play
- Writing assignments that will eventually be read aloud
- Discussions on the number of people involved to create one production
- Discussion on the power of advertising or the power businesses have in presenting creative works
- Library lesson on how to use Reader's Guide to Periodical Literature
- Interior decorating unit in home economics class
- Field trips to theaters
- Auditioning
- Acting

Connecting Strategies for Visual Arts and Crafts

Exploration in visual arts and crafts careers can be connected to the content of the following courses in ways such as:

General Arts Course	Connecting Strategy
1. Found object sculpture	Introduce the role of product designer by talking about the "found objects" and what they were designed to be. Who designed them? How?
2. Sketching	Introduce illustration as a career by having students sketch ideas to illustrate some specific material.
3. Pottery making	Introduce production crafts by organizing the class into a production studio to turn out multiple editions of their clay designs.
4. Drafting	Introduce the educational process of an aspiring architect by having students design and make models of simple buildings.
5. Watercolor painting	Introduce fine arts by having students attempt to show their paintings in the community.
6. Montage	Introduce graphic design by having students prepare their montages as book cover designs.
7. Museum visit	Introduce criticism by having students review an exhibition.
8. Class exhibit	Introduce arts business and management by having students publicize and mount their own exhibit.
9. Printmaking	Introduce commercial printing and sign designing by having students print signs or broadsides for a school event.
10. Photography	Introduce journalistic photography by having students propose specifications for photo essays of the school's history.

Industrial Arts Course	Connecting Strategy
1. Woodworking	Introduce furniture design by organizing groups into design teams, with industrial students responsible for designing, patternmaking and model building.
2. Mechanical Drawing	Introduce visual communications by having students prepare "camera ready" layouts of materials for the school paper.
3. Drafting	Introduce interior design by having students prepare elevations of a bi-level room plan for a renovation of the school auditorium.
4. Welding	Introduce fine arts by having students do interpretive sculpture with scrap metals.
5. Plastics	Introduce product design by having students create utilitarian household objects with fiberglass lamination techniques.
6. Cabinetry	Introduce museum and display work by having students design display cases and stands.

Crafts Course	Connecting Strategy
1. Weaving	Introduce fabric design by having students collaborate on projects; one student should design the weave pattern and another should select the colors and yarns.
2. Ceramics	Introduce experimental crafts by having students design and execute original ideas incorporating unusual materials.
3. Jewelry Making	Introduce arts business management by having students attempt to "market" their designs.

4. Leather Crafts	Introduce art education by having students design an instruction booklet to show other students how to do their projects.
5. Batik	Introduce fashion design by having students create accessories from their own fabric design products.

Theater, Drama, or Speech Courses	Connecting Strategy
1. Drama Production	Introduce scenery and costume design.
2. Speech	Introduce graphic design by having students prepare visual aids for their speeches.
3. Drama Exercises	Introduce film making by having students tape or film class work.

Social Studies Courses	Connecting Strategy
1. Anthropology	Introduce museum work by having students collect and catalogue artifacts for a class museum.
2. History	Introduce art history by having students find examples of fine art which typify a given historical period.
3. American History	Introduce crafts by having students research the decline of cottage industry crafts production during the industrial revolution.
4. Civics	Introduce arts management by having students research the role of Federal and State governments in funding and administering the arts in this country.

English, Language Arts or Journalism Courses	Connecting Strategy
1. Journalism	Introduce graphic design by having a competition to select the best layout strategy for the school newspaper.
2. Creative Writing	Introduce illustration by having students illustrate each other's creative writing.
3. Expository Writing	Introduce criticism by having students write brief reviews of a local exhibit.
4. Foreign Languages	Introduce cartooning by having students prepare cartoons to illustrate the meaning of foreign language texts.

Connecting Strategies for Writing

Classroom activities in Column A connect naturally to career information in Column B.

Column A	Column B
Fiction or non-fiction reading assignments whose central or secondary theme concerns work	- Acquiring information about jobs - Occupational clusters - Aspects of careers - Attitudes about jobs
Discussions of lives of particular literary writers, journalists	- Preparation for career skills - Acquiring and advancing in occupations - Income sources - Outlook for writing jobs - Use of writing skills in other jobs - Leisure activities enhancing career
Discussions of the impact of printed material on public policy, behavior, tastes	- Job tasks of editors - Qualifications of editors - Career ladders - Moral and ethical conflicts
Discussions of the differences in writing styles according to purpose, audience	- Kinds of writers and editors - Free-lance vs. salaried income - Varied sources of obtaining work - Job outlook - Attitudes about jobs - Adaptability needed in jobs
Discussions of the process by which a writer's idea gets turned from a manuscript into the printed newspaper, magazine, or book page	- Necessity of teamwork in many jobs - Vocabulary specific to job group - Emerging occupations through technological and other changes - Qualifications and tasks of business occupations
Units on mechanics of writing, grammar	- Tasks, qualifications of editors, proofreaders - Preparation for writing careers - Use of writing skills in other jobs - Job outlook

Composition assignments requiring editing of other students' work, re-writing own work	- Tasks, qualifications for different kinds of writers, editors - Attitudes about jobs: satisfying different needs for different people - Acquiring and advancing in jobs - Reliance on work of others
Discussions about the factors and people influencing students' decisions about what they read	- Tasks and qualifications of critics/reviewers, librarians, and teachers - Role of various business occupations - Impact of public taste on job outlook - Moral and ethical conflicts - Stereotyped notions about occupations

Connecting Strategies for Humanities

Topics which invite the introduction of exploration of specific careers

Social Studies Topic	Career
The sources of our knowledge about the past	Historians, Anthropologists
Methods for verifying the information we receive about past events	
The use of historical knowledge in the job market	
Consideration of work as an historical theme	

Social Studies Topic	Career
The rise of unionism	Economists
The Federal Reserve system	
Causes and effects of the Depression	
The industrial revolution - how it changed our economy and our lives	
Economics of social policy - welfare, Social Security, etc.	
The relationship of geography and political boundaries	Geographers
Geography and job availability patterns	
The concept of the frontier in American history	
Business site location	
Analysis of the electoral process	Political Scientists
Forces behind foreign policy decisions in different periods	
Opinion polling in Presidential and other elections	
American cities - past and future	Sociologists
Consideration of social problems, population growth, poverty programs, racial tensions	
The influence of ethnic groups on national development	

Social Studies Topic	Career
The importance of religion in different cultures	Religious Occupations
The separation of church and State	
Religion in early America and today	
The changing tasks and social position of the clergy in American history	
American judicial process and the U.S. court system	Lawyers, Judges, Paralegals
Changing times and changing laws	
Laws as avengers and protectors	
The rise of consumerism and environmental law	

Language Arts Topics	Career
Writing to serve different purposes: reports for professional journals, general reading, business reports, museum labels	Historians and Social Scientists, Lawyers, Special Librarians
The importance of precise word usage in political campaigns, polls, in specialized vocabularies, in understanding historical documents	
Consideration of mass reaction to immediacy of events conveyed by media	
Research techniques used for investigative reporting and scholarly work, as well as by the novelist or playwright	

Grammar - structure exercises	Linguists
Dialect differences	

◆

Development of language in primitive societies	Anthropologists, Linguists
Language structure and related language families	
Modification of vocabulary over periods of time	
Discussion of colloquialisms	

◆

Translation exercises from various sources, advertisements, business reports, works of fiction and poetry	Interpreters and Translators
Interpreting - role playing social worker, airline worker, hotel clerk, etc.	
Practice of conversational skills	
Use of foreign language dictionary	

Science Topics	Career
Carbon and phosphoresence dating methods	Anthropologists, Museum Workers
Systems of classifying plants and animals	
Physical deterioration of various materials	
Importance of international scientific exchange	Translators, Interpreters
Controlling interior environments	Museum Workers
Chemical analysis - preservation and restoration	

Art Topics	Career
Art history, art as a social force, function of art in various cultures	Historians, Anthropologists
Crafts production - weaving, pottery	
Showing slides of major world museums	Museum Workers
Museum functions - choosing, preserving, and displaying art works	
Gallery visits, students arrange show of own works	
Industrial Arts	
Cabinetmaking	Museum Workers
Lighting techniques	

4. LEARNING ACTIVITIES

How are you going to help your students explore Arts and Humanities occupations?

Once the notion of career exploration has been introduced to the class and objectives have been selected, there are literally 391 different ways - at least - through which students can learn about careers in the Arts and in the Humanities. The first 13 of the suggested activities will help students explore any or all occupations within Arts and Humanities. These are followed by groups of activities which are appropriate primarily to a particular field.

If carried out in depth, the activities numbered one through four will give students the opportunity to attain all of the objectives suggested in Chapter Three. All activities are designed to meet at least one of these objectives. A wide selection is offered so that teachers can choose those which fit best with the regular class curriculum and will be most interesting to students.

The 391 classroom activities are written as if a student were the reader. This technique allows you to reproduce sections for distribution to individual students or small groups. The activities are designed for variation in student maturity, ability, and interest in thinking about careers.

Each section of activities related to a particular field contains a number of discussion questions or topics. You can use these just as they are to lead a classroom discussion, or you can base a written test on the questions, or students can prepare written or oral reports in response to them. The discussion questions provide a means of evaluating whether students attained your chosen learning objectives.

Activities for Exploring Any and All Occupations

1. Read generally about careers in Arts and Humanities in:

   a) *Exploring Dance Careers: A Student Guidebook*

   Exploring Music Careers: A Student Guidebook

   Exploring Visual Arts Careers: A Student Guidebook

   Exploring Writing Careers: A Student Guidebook

   Exploring Careers in the Humanities: A Student Guidebook

   b) *Occupational Outlook Handbook*, published by the U.S. Bureau of Labor Statistics, and probably available in your counselor's office, school library, or community library

   c) Other books and pamphlets available in libraries or counselor's office.

2. Write to professional associations and unions requesting pamphlets which contain information about careers and colleges.

Names and addresses of associations are listed in Appendix 3. You should check the publication date of *all* written resources because materials written even as recently as 1972 may contain inaccurate information, particularly about the outlook for jobs in specific fields. You could encourage your teacher to start a central file of career information by giving him or her the pamphlets you received, after you have read them.

Letters of inquiry to associations should be sent several weeks before you anticipate using the pamphlets.

3. There are many interesting articles and books about people who have careers in Arts and Humanities fields, or about the jobs themselves. Beware of articles which glamorize the person's life! Be sure to notice whether the information is up-to-date. Your library card catalogue is a good place to locate books, as is the subject index to *Books in Print*. *The Reader's Guide to Periodical Literature* locates magazine articles for you. Trade journals (those magazines written for a special field, such as *Writer's Digest*, *Variety*, *Downbeat*, *TV Guide*) are especially helpful in learning more about careers.

4. Talking to people who work in the occupations that interest you is a great way to learn. Most people enjoy talking about themselves, if the interview does not take more than half-an-hour. But, to be sure to get the information you want, you should take a list of questions with you.

Some sample questions to ask people you interview are:

   a) What is your job title?

   b) What tasks do you spend most of your time doing for your job?

c) What is the educational background required for your job?

d) What are the main skills or competencies you need for your job?

e) What are the main personality traits?

f) Why did you decide to become a____________________________?

g) What are some advantages of your job?

h) What are some disadvantages of your job?

i) What job can you move to which has more responsibility and pay?

j) Is there much competition for a job like yours?

k) Are you paid on a salary or a free-lance basis? How does your income compare with people who do similar work in other parts of the country? What are the salary ranges and how do you get increases in salary? (but not "How much do you earn?")

You might want to team with a classmate to conduct the interview. If your interest in a field is broad, then you will learn more by interviewing several people with different jobs .

Examples:

a) In a television station, talk to a news announcer, a sound engineer, a camera person, a continuity writer, a business manager etc.

b) Students interested in becoming teachers could talk to a kindergarten teacher, a junior high teacher, an industrial arts teacher, an athletic coach, a college professor in different subjects, a superintendent, a school psychologist, a college admissions officer, etc.

5. Invite speakers to your classroom to discuss their work in Arts and Humanities occupations. It is interesting to have a panel of three or four speakers who work in the same field, but in different settings.

For example:

a) An economist who teaches on the college level, an economist who works for the State government, and an economist who works for a profit-making business

b) An editor of a weekly newspaper, a department editor for a daily newspaper, and an editor of a magazine published locally.

Another interesting panel is composed of people who work in the same setting but have different jobs (employees from a community museum might include a publicist, a designer, a librarian, a cabinet maker, etc.) Another suggestion is combining people who work in the same field, but including one who works full-time, one who works part-time, and one who carries out volunteer activities.

It's a good idea to tell your speaker or panel members before they arrive the topics they should discuss. Questions similar to the ones used in interviews are helpful.

6. Many films, film strips, cassettes, and other audio-visuals have been made to help students explore careers. Others were produced for a different purpose, but contain some occupational

information. Your teacher and counselor can help you arrange to show them to individual students or the whole class.

7. Visits to the places where people work are fun and informative. Your teacher can arrange for small groups or the whole class to go. Be prepared with questions to ask - and have your teacher alert the people that you'll be asking them questions about their jobs. It's interesting for students to jot down before you visit a product designer's office, for example, what you expect the person's job to be like; after the visit you can talk with your classmates about whether everyone's expectations turned out to be realistic.

8. Share your newly acquired information with the class by giving an oral report. You might choose to report on all the questions which were answered in one interview, or to focus on one question - such as skills which may be needed in the future because of technological change - which you have learned about from several sources.

9. Another way for classmates to share information is to make posters or information sheets which chart job information. The class will probably need one poster for each job explored. The posters might include the following information:

Job Title

Skills and Competencies Needed

Skills and Competencies which May be Needed in the Future

Educational Requirements

Special Talents Needed

Special Personality Characteristics Needed

Geographic Location

Settings

Ways of Acquiring Jobs

Career Ladders

Average Income for Our Locality

Average Income for New York or Elsewhere

Method of Income

Need for Additional Income

Job Outlook

Advantages

Disadvantages

Moral Conflicts

10. "Let Your Fingers Do the Walking." The Yellow Pages of the telephone book (either your local directory or one from a major city, which will be available in the library) can give you an idea of what sources of employment exist in a field. You can make a directory of local resources. For example, a directory of music businesses would include:

Background Music

Recording Studios

Music Publishers

Record Companies

Sheet Music

Music Instrument Sales/Rental

Musical Instrument Manufacturers

Radio Stations

Talent Agencies

Concert Promoters

11. Classified ("want") advertisement sections of Sunday newspapers can tell you something about the job market (most available work in the Arts and Humanities, however, is not advertised in this way). See what kinds of jobs are available in your field of interest. Also look for jobs in other fields which require some of the skills from your field.

Examples:

a) Sales jobs which require fluency in a foreign language

b) Personnel jobs calling for excellent writing skills.

You can also call your local State employment office (Division of Employment Security) to ask if any jobs are available in your field of interest.

12. Almost every field has its own vocabulary. Usually the words are technical, but in fields such as jazz music knowing the slang vocabulary is necessary for communicating. Compiling a mini-dictionary of words related to a particular field will increase your knowledge about work in that field.

13. Share with your classmates information and ideas about jobs or volunteer work you have had in Arts and Humanities occupations.

Career Exploration Activities for Dance

14. Survey the dance resources in your community:

How many ballet schools?

How many ballet companies?

How many modern dance companies?

How many general dance schools?

How many situations provide work for professional dancers?

Are there more schools than companies? Why or why not? Are there schools which teach only one kind of dancing? Taking into account the size of your community and the kinds of interests that people in your community have, do you think there is room for more dance activity? If so, what kind of dance is there room for? (ballet, modern, ethnic, folk, jazz, etc.)

15. Make a time line chart of the career of someone you know or know about in a dance or other performing career. Compare your time line with others made by your friends or classmates. Compare length of education, age of first professional experience, age of retirement, etc. What are the differences among performing careers and why do these differences occur?

16. Most employers select employees from applications and interviews. In dance, music, and theater, employers use auditions to find the best performers. How is an audition different from an interview? How can a dancer prepare for an audition?

You might ask the following questions about both interviews and auditions.

What do you do?

What should you wear?

What should you bring?

What happens if you're late?

17. Suppose your State certifies dance teachers for public schools. (At present, only a few States do.) You are a school administrator whose job is to hire someone with the right qualifications to teach dance. You have narrowed the selection down to four applicants. Which one would be your choice and why?

a) Bachelor of Fine Arts in Dance, has been dancing with modern dance company for years

b) High school diploma, 20 years ago received national reputation as a star in ballet. Speaks five languages fluently.

c) Bachelor of Science in Physical Education with emphasis on dance, has State certification, but no professional experience

d) No degrees or diplomas, danced in motion pictures and television for many years, owns and operates a dancing academy.

18. Discussion questions:

a) Why does ballet training have to begin so early in life?

b) What does a choreographer do?

c) What is dance therapy, and what does a dance therapist do?

d) What is a resume?

e) Why is professional dance such a small field compared to the other performing arts fields?

f) Why are boys who take ballet lessons teased about it by other boys in school?

g) All performers including dancers get "keyed up" or nervous before performances. What is happening physically to a performer who gets this feeling? What happens to the pulse, blood pressure, adrenalin, stomach, and muscles? What other events or activities can cause the same reactions?

h) Why is the ballet world dominated by Europe? Why is New York so important in American dance?

i) What are some of the differences between ballet and modern dance?

j) Why is it that star dancers earn less money than music stars?

k) Why does dance as a profession attract more women than men? Do you think the present imbalance (90% women) will change? Why or why not?

l) If the State legislature should cut the arts council budget by two-thirds, how might a ballet dancer's life be affected? How do economic conditions affect dance and the other arts?

m) Which unions would a jazz dancer doing free-lance work in theater and television be likely to join?

n) Public education supports music and art courses, and many schools offer theater and media courses as well. Dance, however, has not been given the same emphasis. What are some reasons why dance has not received equal treatment?

o) Dance was and is a central feature of most primitive cultures. Is the dance a central feature of our culture? If you believe it is a central feature, give examples. If you do not believe it is, try to discover why not.

p) The church as an institution has patronized and exerted tremendous influence on the development of visual art, music, and architecture. Has it had the same influence on dance? Why or why not?

Career Exploration Activities for Music

Performers

19. Class Project - community search of musical resources. Using the following sources and others which may yield information, make a catalogue (or bulletin board) of the musical resources of your community. Sources of information include:

- Newspapers (classified advertisements)
- Yellow Pages of the phone directory
- List of churches which hire organists, cantors, conductors, choir directors, and singers
- List of retail music establishments from Chamber of Commerce
- Students' own first-hand knowledge

Musical resources should include:

- Professional performers
- Volunteer and amateur performers
- Retail outlets
- Piano tuners
- Music teachers in schools and studios
- Recording studios
- Music section of public library
- School music groups
- American Federation of Musicians (local)

This material can be collected over a long period, assembled into a catalogue for future use, and updated as you obtain new information.

20. Compile a list or directory of performing music opportunities in your community. Divide the list into paid and unpaid opportunities. Take into account all places where music is performed.

- Recording studio - are the musicians hired full time?
- Churches - do they pay musicians?
- Community orchestra - are some musicians paid?
- Community chorus
- Town band
- Night clubs - musicians work every night or just weekends?
- School groups
- Local rock groups
- Music festivals in your region
- Special opportunities

If there seem to be few opportunities for live musicians in your area, discuss possible reasons, such as:

- Population is sparse
- Legal restrictions (against night clubs)
- Religious considerations (some church groups do not use music in worship)
- Lack of interest in music
- Shortage of trained performers
- Shortage of music teachers

- Concert hall space

Discuss possible ways to increase musical activity in your region.

21. Read the article "Debacle in Dallas" by John Ardoin. (High Fidelity/Musical America, August 1974, p. MA 22 f. (See also the July 1974 issue for an editorial, p. MA 2.)

Summary of events following financial crisis of Dallas Symphony, Spring, 1974, as reported by Ardoin in "Debacle in Dallas."

- Orchestra suspended last part of regular season for lack of money, taking expected work away from musicians.
- Fund-raising drive of $200,000 only able to raise $35,000 from general public and $100,000 from Board of Directors.
- Musicians went without pay for a month. Some players had extra income from teaching, some skipped monthly bills, some even had to put their houses up for sale.
- Artistic advisor, Max Rudolf, the famous conductor, refused to return because he believed that Dallas wasn't serious about having an orchestra.
- First clarinet player moved to take a job in Cleveland.
- Concert master moved to take a job in Atlanta.
- Other players began to audition for what other openings were available.
- Citizen's Council and the orchestra Board cut the season almost in half, and reduced the number of players from 86 to 50. (In other words, they fired 36 musicians, and gave the ones that were left half as much work.)
- In April, the musicians agreed to work on a deferred payment basis, with no guarantees about when they would be paid for their work.

Prepare an oral or written report on the above article for presentation to the class. Discuss the economic predicament of American orchestral musicians.

22. Read the following press release from the American Federation of Musicians. Based on the press release, make a pie diagram which shows the percentages given as pieces of the pie.

In addition to this press release, read the entries for "Musicians" and "Singers" in the Occupational Outlook Handbook, as well as occupational briefs describing the job outlook for musicians. In addition, Downbeat magazine's annual "Music '75" issue, "Guide to Music Careers," gives the following figures:

> As a matter of fact no more than four or five percent of the 330,000 union musicians in the U.S. and Canada earn their living from the performance of music. There are thousands and thousands of union members who pay their rent and food bills by working at something else.

Discuss why these different sources contain such different information. Can you tell which one is most accurate? How? Basically, do the different sources agree or disagree. What, if any, is the trend?

Press release from Dick Moore and Associates, Inc. for the American Federation of Musicians:

> 'Despite the progress we are making in obtaining long overdue recognition of musicians' talents, a recent Census Bureau survey on incomes ranked male musicians 40th in descending order on a list of 49 professional occupations,' reports Hal C. Davis, President of the American Federation of Musicians (AFL-CIO). 'Female musicians were at the bottom of a list of 29 occupations,' Davis added.
>
> Calling for sharply increased Federal subsidy of the arts 'to bring our government's participation to more than the 29¢ per person presently proposed for U. S. arts support,' the head of the 320,000 member union noted that 'less than 17 per cent may be partially or sporadically engaged in the field. Some 40 to 45 per cent have not made a penny out of their musicianship for perhaps half a decade or more.'
>
> Davis said that the AFM has been expanding at a rate of about 6,000 new members a year over the past decade to reach its present total. Of this number, he said, approximately 40,000 also belong to the Music Educators National Conference and 'earn the bulk of their income as accredited teachers.'

23. When motion pictures were invented, theaters hired musicians by the thousands - from solo pianists or organists to full orchestras - to provide musical backgrounds for silent films. When sound movies, or "talkies," came along, those thousands were thrown out of work. This is one example of a technological change affecting the lives of performing musicians. In class, discuss other technological changes, such as:

Sound recording
Tape recorder
Radio
Amplification equipment
Electric instruments - electric guitars, organs, etc.
Cartridge players in cars
Electronic musical instruments
  - synthesizer, ondes, Martenot, theramin
Computerized composition

Some of the points to be brought out might include:

- Tape recorder - musicians hear their own performances while not performing.

- Amplification - sound equipment makes outdoor concerts much larger than ever before possible. Could Woodstock have happened without amplifiers?

- Synthesizers can simulate many other instruments. Does this threaten other instrumentalists?

24. "All star musical performer poll." Take a poll of the class in the manner of the national magazine polls. Establish categories such as:

- Best rock and roll instrumentalist

- Best rock and roll singer
- Best rock and roll composer
- Best jazz instrumentalist
- Best jazz singer
- Best jazz composer
- Best "classical" instrumentalist
- Best "classical" composer
- Best country-western singer
- Best country-western instrumentalist
- Best country-western composer

Tabulate the entries to establish the "winners." When the list has been completed, you can choose a performer to read biographical information about. Other students can research the other performers. Using the Reader's Guide to Periodical Literature, or one of the many Rock encyclopedias in print, or Who's Who in America, you can find out the following information about the performer:

- When and where born
- Education, diplomas, degrees
- Significant performances, recordings
- Special awards
- Income figures if available
- Whether or not the artist reads music

Tabulate the accumulated information as a chart.

Analyze the results of the research and discuss:

- How many of the performers are high school graduates?
- How many have college or university training?
- How many have formal musical training or music degrees?
- How many are self-taught musicians?
- Is there a difference in the training of "popular" and "serious" musicians?
- What is the relationship between education and success?

25. Simulated professional audition - teacher directed activity.

Using professional colleagues, talented advanced students, or as a last resort, tape recordings, arrange for the class to listen to two different performances of the same solo work by two competing players. Live performances are preferred because they will enhance the idea of competitiveness which is a fact of musical life.

Instruct the class to select the best performance as if they were judging a competition, or an audition. The students must justify their choice. (According to the sophistication of the class, the two competitors may arrange to play obviously wrong or sour notes.) Professional orchestras use a screen to conceal the identity of the performers so that they can be judged on musical accomplishments alone. A screen or other blind should be used to conceal the identities of the performers. The two "mystery guests" can be revealed at the conclusion of the activity, and encouraged to discuss what happened.

At first, the class may have difficulty choosing one over the

the other because they have no standards for comparison. In selecting musical standards and listing them, the class should be able to bring their listening into sharper focus. The teacher should guide the discussion of standards to include professionally accepted standards, like tone quality, clarity of pitch, rhythmic precision, dynamic control, etc.

The teacher may want to run the audition for the students, setting various tasks like scales, arpeggios, sight reading, improvisation, and other musical problems, for the two competitors.

Technology and Music

26. Some instruments are commonly made in factories, others in small workshops by individuals. In your class, how many students own instruments made by hand in workshops? How many own instruments made in factories? Discuss reasons why factory-made instruments are much more common.

27. Play the dictionary game with these occupational titles:

- Action assembler
- Bell maker
- Bellyman
- Chip tuner
- Crook operator
- Driller and reamer
- Head tucker
- Stopboard assembler
- Piston maker
- Rim bender
- Sliding joint maker
- Socket puller
- Tone regulator
- Tube blender
- Valve maker

Try to guess what kind of instrument each of these works on. Make up your own definitions, listing duties for each job. Read your definition and the real one from the Dictionary of Occupational Titles (vol. 1) to the class. See if they can guess which definition is the real one.

28. Compare working on an assembly line in a factory to working alone in a workshop or studio. Compare the following points:

- working hours
- pay
- financial risk
- fringe benefits
- vacations
- kind of work
- pride in work
- social life
- contact with public
- training
- satisfaction
- definition of success

29. Vermont instrument builder Jeremy Seeger says that a craftsman must be able "to come to grips with the unstructured day."

What does he mean by "an unstructured day?"

Is your day structured or unstructured?

What would you do to come to grips with an unstructured day?

What would you do to come to grips with 365 unstructured days a year?

30. Jeremy Seeger feels that two things are important in training and preparing the craftsman: handcraft work while in school, and seeing traditional craftspersons at their work.

What opportunities exist in your community for such experience?

31. Interest in Baroque music has stimulated the building of modern copies of Baroque instruments. What other periods of music history might lead to interest in old instruments? How would building methods and instrument designs be obtained?

32. With an oscilloscope compare the wave forms of up bow and down bow on the same open string. What happens? Why?

33. With an oscilloscope compare the wave forms of a clarinet and a flute (or oboe or trumpet) playing the same note. What is the difference? Why?

34. Listen to a recording of Ives' quartertone pieces. What does the piano tuner have to do to provide the special tuning required in this piece?

35. Build and demonstrate a Monocord.

36. Study and try to reproduce native American instruments from natural materials in your area.

37. One of the earliest forms of electronic music was created in response to the invention of the tape recorder. It is known as Musique Concrete. Using a portable tape recorder create a Musique Concrete composition.

38. Many instruments of earlier time can be built, with some knowledge of woodworking, using kits available from instrument makers. Instruments which can be assembled from kits include harpsichords, virginals, and clavichords, dulcimers, viols, and guitars. Some high school classes have assembled such kits as a class project.

39. Some of the components used in electronic music can also be built by assembling kits.

40. Try to tune an autoharp without using a piano. Ask your music teacher to check your work.

41. Using the media resources of your school, conduct a recording session. Supervise the talents of classmates acting as producers, recording director, recording engineer, singers and musicians. Make a selection of the best takes, mixing-down as good a master tape as possible. Present the completed master to the class.

a) Report on who was involved and what problems had to be overcome.

b) Play the master tape.

c) Play out-takes and tell the class why the out-takes were eliminated.

42. Obtain an old musical instrument like a clarinet, violin, flute, trumpet, or guitar, at a flea market or yard sale. Restore it to working order. Tell the class what you did and how. Ask your band director for advice.

43. The composer Scriabin used colored lights and even scents to enhance his music, in much the same manner as the psychedelic movement. Find out how Scriabin accomplished his technical effects and report it to the class. Using available tools (overhead projector, gels, etc.) create a light show for one of Scriabin's orchestral works and perform it for the class. You may find valuable help in the industrial arts and visual arts departments of your school.

44. Investigate the new notational systems of modern composers like Ligeti, Penderecki, Cage, Sobotnik, Stockhausen,etc. How are the new methods different from conventional scores? How are the sounds different? Is new notation more or less precise than old notation?

Invent a new way of notating music. Use graph paper or a device of your own. Your system should include every musical element you feel it is necessary to notate.

45. So many technical changes are being made in audio equipment that it is difficult to keep up with them. Investigate the items on this list:

Matrix speakers
F.M. Multiplex
Dolby noise reduction
Eight track continuous loop cassettes
Quadrophonic sound
Printed integrated circuits

Find out the following:

- When they were designed, marketed
- What impact they have had on music making
- What impact they have had on older technologies.

46. The Muzak company (background music) has recently announced plans to use a satellite. Use the Reader's Guide to Periodical Literature, and try to find out why this background music company is interested in space.

47. Plan and develop a brand new musical instrument totally different from those conventially used now. Complete a prototype and demonstrate the instrument. How would you go about manufacturing, patenting, marketing, and advertising your new instrument?

48. Arrange to visit the workshop or studio of a music technical worker or an instrument builder. Find out what you can about the work and life of whomever you visit.

Your teacher may be able to arrange a visit to the class by a piano tuner or audio engineer to demonstrate and talk about their work and careers.

Music Business

49. From the local office of the American Federation of Musicians, or from the national headquarters of AFM, obtain a copy of the Code of Ethics, an agreement describing the domains of school and professional musicians. (Available from American Federation of Musicians (AFL-CIO), 641 Lexington Avenue, New York, New York 10022)

- Review the contents of the code.
- Discuss whether or not you think the code is necessary.
- Do you think the code is fair to school musicians? Why or why not?

50. Make a line or flow chart which describes how music gets from creator to consumer through one of the four ways governed by the copyright law. Using the same chart, follow the flow of money from the consumer back to the artist.

- Who invests the money?
- Who gets the percentages?
- Who takes the greatest risks?

51. The recording business provides most of the music heard today. Millions of dollars are spent promoting the latest tunes. How much of the success of a tune is due to the tune itself; how much is due to advertising and promotion campaigns? Discuss whether or not these statements are true, keeping in mind the current hits:

- The only difference between a hit song and a song that is not a hit is the advertising campaign. Success has nothing to do with the song itself.
- If "classical" music were promoted in the same way as rock music, then "classical" music would be more popular.
- If the public doesn't like a song, then it won't sell.
- The public doesn't know what kind of music is popular or good until record companies and disc jockeys tell them through advertising. Advertising manipulates public taste.

52. Cesare wants to learn how to play a new piano arrangement of a tune by a modern jazz composer. The music store can get the music in about six weeks on special order. Cesare's cousin Antonio, who lives in another city, owns a copy of the piece. Antonio can have the piece photocopied and mail Cesare the copy for about 10% of what it cost to buy the music in the first place, and in three or four days, at that. If Cesare and Antonio go through with this plan, will they be doing anything wrong? Will they be doing anything illegal? If yes, who will be the victim of their illegal act?

53. Listen to a television show, preferably a rerun. Cover the screen or turn down the picture so you can concentrate on the background music. Is the music effective on its own or does it need the picture? Try to imagine the recording session as the music was added to the sound track. What responsibilities would the conductor have?

54. Pretend you are an "Artist and Repertoire person." Listen to several songs on records and decide which one you would accept for your record company to produce. Justify your choice on musical grounds, or what you feel is public taste.

55. Listen carefully and consciously to some background music in an airport, restaurant, or other public location. Does it cover background noise? Is it louder than the background noise? Is it interesting? Should it be interesting? Do you consider it to be noise pollution? Why or why not?

56. Write to the Library of Congress to obtain Form Eu, which will be mailed to you at no charge.

Copyright Office
Library of Congress
Washington, D.C. 20540

On request the library will also send a pamphlet explaining the copyright law.

57. Write, call, or visit a local radio station to get information about performing rights payments. If you have the detective instinct, and if your community is small enough, you might be able to find out the total amount of money that all radio stations pay in performance fees in your area.

58. Buy recent issues of Variety, Cashbox, Rolling Stone, and Billboard at a newsstand. (Perhaps your public library subscribes to these periodicals.)

Look through the magazines for:

- Job openings
- New releases of records
- Lists of best-selling records
- Stories of trials and court proceedings that affect the music industry

Make a report to the class comparing the top ten records in Cashbox with the ten best sellers in Billboard. Are both lists the same? Different? If different, (they usually are), can you determine why they are different?

Note: back issues may be obtained by writing these publishers:

Billboard
9000 Sunset Boulevard
Los Angeles, California 90069

Cashbox
1780 Broadway
New York, New York 10019

Variety
154 West 46th Street
New York, New York 10036

59. The American Federation of Musicians (AFL-CIO) has a new program called "Young Sounds of the AF of M," an orientation and educational program for young musicians planning to enter professional music careers. Write to the union for information and report to the class. The local office of the union will be listed in your phone directory.
(See address in Activity 49.)

60. Listen to a song that someone in your class or another class has made up. Try to transcribe it into musical notation. Write out a lead sheet, or make an arrangement.

61. Interview your school music director to find out:

a) What are all the non-musical tasks that have to be done before giving a school concert?

-or-

b) What is the cost of producing a musical show at your school and what items are included in the cost? (For instance, salary, music rental, royalty, piano tuning, set, scenery, props, costumes, printing)

62. Give an oral or written report on the payola scandal of 1960. Use contemporary magazine articles you can locate by using the Reader's Guide to Periodical Literature. (Some of the articles may be on microfilm. As your librarian for help.) In your report you should define payola, describe some of the abuses brought out in Congressional hearings, and tell how the laws passed in 1960 try to stop payola. Do you think that the laws have succeeded in stopping payola?

63. Write a musical commercial for a coming school event. Organize talent and record the commercial. Several "takes" may be necessary to get a good version. Have it played on the public address system with the daily announcements.

64. Prepare arrangements of school songs for publishing. Make your master copies as neat as possible. Find out who controls the copyrights and find out if you have the legal right to print copies of the songs. Your school print shop may be able to make copies of the songs.

65. Prepare a 15-minute radio show. Be sure to include station breaks, commercials, news bulletins, time and temperature check, and recorded musical selections. Find out which performing rights organization each selection belongs to and keep a log. (BMI, ASCAP, or SESAC should appear on the record label.) Include timings, titles and performing rights societies in your log.

Present your program to the class live or on tape you recorded at home.

66. Research and report on the life, career, and death of Florence Ballard, one of the original "Supremes." You will need to consult the Reader's Guide to Periodical Literature and the Washington Post for Sunday, April 27, 1975. Tell the class whether or not you think Florence Ballard was treated fairly by Motown records and why.

67. Interview the director of a community playhouse, theater or university theater to find out the cost of producing a musical show. What items are included in the cost?

68. Arrange for you and some friends to visit a music business working place to observe and talk with the workers. Many sites offer organized tours for groups, but other visits may be difficult to arrange.

Possible sites include:

- Radio and television stations
- Recording studios
- Music publishers
- Record companies

Your teacher may be able to arrange a visit to the class by a concert promoter, record company executive, recording engineer, or disc jockey, who will be able to answer some of your questions about the music business.

Music Education

69. There are more music teachers than performers, music business people, or music technicians. Why do you think there are so many music teachers? How many different places do music teachers work?

70. Discuss the differences between teaching classes and teaching individuals. Decide which you yourself would prefer and why.

71. Make an informal survey of your community. How many teachers of music are there? What kinds of music do they teach? How are they paid? Where did they get their training?

72. Ask your band director to tell you about the work he does. Ask him/her about the following:

- Work other than teaching
- Work outside school and after hours
- Professional work (playing) in addition to teaching
- Relationship between subjects studied in college and current work tasks
- Personal definition of success
- Personal requirements for professional satisfaction

73. With other students in your class, role play the following situations and then discuss the outcomes. One student plays the private teacher, the other a pupil, another a parent.

- Student hasn't practiced and isn't prepared for lesson. After lesson, parent asks how student is doing.
- Student is very talented, practices hard; parents have not paid bill in three months. They owe more than $100. Teacher must stop lessons, tell student not to come any more.
- Student is talented, but doesn't practice and comes to lesson late and unprepared.
- Parent brings child three years old to take piano lessons, insisting child is a prodigy. Child is obviously not a prodigy. Tell the parent?
- Teacher in a music store receives commission on instruments he sells. Teacher is trying to sell a new trombone to a student. Parent doesn't believe student needs new trombone, which will be very expensive.

74. You want to teach private drum lessons. How will you go about establishing how much to charge? What should your considerations be?

75. You are a private guitar teacher. Eva Smartman, who sometimes plays well at her lessons, didn't come to her lesson last week and didn't call to say she wouldn't be there. Should you charge for the lesson since you were there at the scheduled time?

76. Role play a school board meeting. The members must cut the budget. One member of the school board argues that the school's music program is too expensive and should be dropped entirely because it is not central to education. In addition, he points out that private music teachers in the area already give substantial music instruction to interested students. Other members of the school board try to dissuade him.

77. With the help of your school music teacher, prepare, give, and evaluate a lesson in music. Teach a private lesson in your instrument, or teach a small ensemble class, or a large class, or all of these in turn. Compare your experiences.

Musicology and Ethnomusicology

78. Visit Native American musician, folk singer, or anyone you know who sings or plays traditional music. After recording some of their music, try to find out how they learned it. Later, from the recording, try to write down in musical notation what the musicians played and sang.

79. Visit a museum of natural history, or other museum, to see a collection of musical instruments from other cultures and times.

80. Study and attempt to reproduce the instruments used by Native Americans in your area.

81. Acquire a reproduction of an old manuscript or musical autograph. Consult your librarian or music teacher. Transcribe the old form of notation, tablature, or neumes, into a modern edition.

82. Benjamin Franklin made substantial improvements on the "glass harmonica," and composed music for the instrument. Now an antique curiosity, find out why this unusual instrument fell into disuse. How does a glass harmonica work? Can you demonstrate the technique to the class? What improvements did Franklin make?

Music Librarians

83. Help your band or chorus director sort out and organize music for rehearsals and classes. Perhaps a card file needs to be organized.

84. Visit the public or school library and see if the librarian maintains a special music section. Report to the class on what you find. If you find there is little or no music, see if you can find out why. Ask your librarian.

85. You can investigate the possibility of doing volunteer work in hospital music by writing to:

National Association for
Music Therapy, Inc.
P.O. Box 610
Lawrence, Kansas 66044

This organization publishes a Handbook for Volunteer Workers in Hospital Music, which provides guidelines and suggestions for such activity.

86. According to the National Association for Music Therapy, most music therapists are employed in governmental institutions; thus the actions of legislative bodies have a great effect on growth of the field. Find out about your own State budget. Is the legislature increasing or decreasing support to State hospitals? How does this affect the employment picture for music therapists in your State? What other occupations are affected by the legislature's actions?

87. The healing powers of music were known to all ancient people. Few people today would disagree that music has at least some ability to soothe, console, or stimulate emotions. Yet, only 600 hospitals employ music therapists. Formal training in music therapy is only 31 years old in this country. Discuss ways music therapy as a field can grow. Items to consider might include:

- Volunteer programs involving music in hospitals
- Research into the effectiveness of music therapy
- Public relations
- Education of medical personnel
- Lobbying in the legislatures for increased support.

How could each of these help create more jobs for music therapists?

88. Make a list of all the things a music therapist might have to do during a normal work day. How much of what a music therapist does involves actually making music? How much involves actually teaching music? How much involves work unrelated to music?

Career Exploration Activities for Theater and Media

Performers

89. Do a pantomime of a person who holds a job in theater and/or media doing one of the tasks customarily performed on the job. Let the other students in the class guess what the job is. Discuss with the class other activities this person might do on the job.

90. See a movie or television show and discuss the acting and directing (why it was or wasn't "good").

91. Watch a television show or movie where an actor, entertainer, or announcer is a central character. Decide whether the script and actor have shown the job honestly.

92. Bring in a "tool" - an object which would readily identify a theater/media occupation - such as a black hat for a magician, or a tool which might not be easily recognizable such as a pad of paper. Put the object in a large box with the objects brought by your classmates. Scramble them up and pick one out. Do an improvisation with a partner - after a short private discussion - in which the object becomes an integral part of the scene.

93. Do group improvisations using settings where performers work. For instance, work out with three other people an incident which might happen at a radio station using a disc jockey as the principal character.

94. Do a "What's My Line?" tv show, where one student is the emcee, one the contestant who has a specific (but secret) performing occupation, and a panel of four questioners trying to find out what the occupation is.

95. Develop a new kind of "entertainer." (See Exploring Theater and Media Careers: A Student Guidebook for suggestions) and give a sample of your job to the class. Explain to them why you should be hired and for what functions you might be useful. A discussion might follow as to whom each student would hire.

96. Present a short scene showing what a disc jockey or a sports announcer does at work.

97. Record a 30-second commercial about a product of your choice or an imaginary product. The class can listen to all students' recordings and then discuss why each commercial is or is not effective.

98. Discuss jobs where vocal excellence is necessary (including jobs outside the performance jobs such as politicans, operators, etc.). Do a scene showing how a person with a poor voice holding one of these jobs would get into trouble.

99. If your class prepared a poster showing talents useful in performing jobs, discuss non-performing jobs in which these same talents could be useful.

100. After a discussion of the criteria directors use at an audition, plan a mock audition. Hold the actual auditions for a role the class invents. Have a panel of "directors" determine if you meet the criteria of the role.

Suggested criteria:

a) Vocal projection

b) Ease of body movement

c) Characteristics demonstrated of character to be played.

101. List problems, events, that might occur if a play, tv show, or movie had no director.

102. Do a "machine" where each person makes a movement and noise connected to and in rhythm with the person before him/her. You cannot move in any rhythm except the rhythm of the person before you and only if that person moves. Follow with a discussion of how people who hold performance jobs depend upon other individuals in order to successfully execute their work.

103. Cast a play with famous actors (or with members of the class, teachers in the school, etc.) and tell why you chose each person to play the specific role.

104. Play the part of a particular performer suggested by your teacher. As that performer, walk across the room, talk on the phone with a friend, interview someone who is coming to replace you because you are moving to another job, and explain to your employer why you are leaving your job. Participate in a discussion of whether or not each person's work is valid.

105. You are a high school or college student (you choose which) about to graduate. Ask yourself the four questions listed at the beginning of Chapter 1 of Exploring Theater and Media Careers: A Student Guidebook and see which set of jobs you would like to pursue. Choose a specific job and decide how you would pursue it. Consult the Guidebook for jobs you might take before acquiring the job you really want. Work in groups of three and create a scene where one person plays an employer interviewing two candidates for a job, or parents express certain objections about their child's pursuing a certain career. The scene should stress what comes before a job, rather than the job itself. Each group should present three short scenes so that each individual has a chance to show an aspect of his/her favorite performance career. Discuss the believability of the scenes and why individuals probably chose certain careers.

106. Buy or order the trade newspapers for actors from New York or Los Angeles. (Titles are listed in Exploring Theater and Media Careers.) See what

roles are being cast, and what types of people are being sought.

107. Improvise a scene with other students which shows a conflict which might arise in performance careers.

108. Discussion questions can focus on the following topics:

a) Highly competitive nature of the performing field makes it difficult to find work.

b) You always have to sell yourself and make people interested in you - sometimes even more than in your work - in order to be hired.

c) The chances for women in performance jobs are increasing, even though more men hold performance jobs than women.

d) The hours are irregular.

e) There is a large amount of glamour in a performance job.

f) The best performers are very highly paid.

g) In most of the jobs there is the great satisfaction obtained by pleasing an audience.

h) Often performers hold another job at the same time in order to make enough money to live.

i) A performer often does work that he/she does not like (an actor doing a bad movie, for example).

j. There is the freedom to put much self-expression into performance work.

Theater and Media Writers

109. Keep a notebook for a day. Write down any interesting dialogue you hear in the various places you might be during the day. Describe each speaker. Bring the notebook back to class and read the dialogues out loud. Discuss how a scriptwriter or playwright would use the dialogue to create a scene.

110. Watch 15 minutes of a daytime soap opera and follow with a discussion of why the writing was or wasn't "good."

111. Read excerpts from sample works selected by your teacher and determine the difference between a script and other pieces of writing. Discuss how those which are not scripts could be changed so that they would become scripts.

112. Watch a tv show or a movie where a playwright or scriptwriter is a character. Discuss the believability of the actor playing the writer in regard to what a playwright or scriptwriter does and common personality characteristics you feel writers in theater or media possess.

113. Write a section of a show for the class to perform. Change your script as necessary by the needs of the actors during the "rehearsal" period. Possible kinds of scripts are:

a) A comedy skit ("gag")

b) Several commercials

c) A news bulletin

d) A children's section

e) A dramatic scene

f) A how-to section explaining how to do some simple activity.

Make sure each section is brief. Select individuals in the class to act out the scripts (or, if necessary, import actors from another class). Comment on those which fail because they read well but do not easily lend themselves to being performed.

114. Write a scene between a high school student and a guidance counselor where the high school student is telling the counselor why writing for theater and films is his/her chosen career. The counselor must give reasons why the student should not go into writing for theater and media and suggest another career.

115. Choose one of the pieces of advice at the end of the section on playwrights and scriptwriters in Exploring Theater and Media Careers. Explain whether the information encourages or discourages you to be a writer for theater or media and why.

116. Discussion topics:

a) A big producer has come to town and wants someone to write a documentary about chickens. Discuss the type of person the producer would require for the job including 1) skills and talents, and 2) background and preparation.

b) For a given half-hour of television programming describe all the writers involved and the tasks each writer does.

c) If you wanted to write a movie script about an Italian-American family living in New York City during the Depression, what activities would you need to do before you could begin writing, and how might you go about having your script produced after it was written?

d) Why would or wouldn't you want to become a playwright or a scriptwriter? Discuss the job outlook for playwrights and scriptwriters in your answer.

e) Name four problems you might encounter if you began a career as a playwright and scriptwriter and how you would go about dealing with them.

Production Careers

117. Watch a news broadcast or a talk show. Research one of the jobs listed in the credits after the broadcast. Find out what the specific tasks and responsibilities of the job are. Write the information as a job description that would appear in a journal or newspaper.

118. Make a list of other jobs where the talents, skills, and personality characteristics of designers and production people would be useful.

119. Role play a designer's pre-production conferences with the a) actors, b) director, and c) playwright for a specific play.

120. Draw a picture with crayons and colored paper or whatever is available. Place your drawing along with one from each other student on a large table in front of the room. Number each picture at random in the upper right hand corner. Discuss the role of the film editor. Then, write on a piece of paper the order the pictures should appear as if they were frame after frame of a movie. Based on one student's selected order, hang the pictures at the front of the room in that order. Discuss what you think the movie is about.

This activity could be carried further by having each student tell a part of the story that each frame represents. You will be inventing a movie script as each builds upon the previous one.

121. Write a line that is either a stage manager's or a technical director's cue to a person with whom he/she speaks during a production over a headset. Other members of the class should try to identify who is speaking and to whom. (Example: "Close-up of the shaggy dog" would be the cue to a camera person.)

122. Record on cassette (or whatever equipment is available) a 30-second commercial where you or a classmate is the announcer. Record it over and over again until the volume and voice quality are at the best level.

123. Show a short movie from the library or one obtained by your teacher. Turn off the sound. Work in several small groups and create a "sound track" for the movie using dialogue, music, and sound effects. Depending upon the number of tape recorders and record players which are available, the class can divide into three to six groups so that many sound tracks will be produced. When the tracks are completed, play them back with the film for class appreciation and discussion. Talk about the various jobs applicable to this activity (example: sound technician, sound effects editor, etc.).

124. If possible, participate in a backstage capacity for the school play. Discuss how being a wardrobe person, for example, for a school production is similar to and different from being a wardrobe person for a Broadway show. Use as many examples as possible.

125. Design a simple floor plan for the set of a specific play, going through the same preparation and procedures a designer would. You might wish to go further with this activity and actually build a model, design color plates for costumes, or actually execute a costume or backdrop.

126. Evaluate a play performed in your community, a movie, or a tv show for:

a) Scenery

b) Costumes

c) Special effects including light and sound

d) Efficiency of scene changes.

127. Write or act out scenes demonstrating what would happen if a play had no a) scene designer and set crew, or b) costume designer and crew, or c) lighting designer and crew, or d) prop people.

128. Do a scene where a stage manager is:

a) Kind and easy-going and receives terrific results from the cast and crew,

b) Kind and easy-going and the cast and crew take advantage, not performing up to par,

c) Strict, loud and domineering, and receives terrific cooperation on all levels from the cast and crew,

d) Strict, loud and domineering, and the cast and crew refuse to cooperate as a result.

129. If a motion-picture camera is available, shoot a mini-film. Write a mini-script or take a scene from one of the books or plays read in class. If possible, build a simple set or backdrop as background. Different students should be responsible for props, costumes, etc. Decide camera angles, when close-ups are appropriate, etc.

As many production duties as possible should be included in this activity: a sound engineer, a stagehand, a costumer, etc. Students should assume the roles they are best able to execute.

130. Discussion questions:

a) What would be different about asking a scene designer to design and decorate the classroom and asking an interior decorator? Discuss in terms of the practitioner's approach and the final product.

b) How have the role of the scene and costume designer changed over the years? Discuss as a designer "your design" for a specific play if you were living in the nineteenth century and then your design for the same play if you were to design it today.

c) If you were a producer putting together a musical based on the movie "Jaws," what kinds of workers would you need to hire? What tasks would each one do?

d) A script calls for the actor playing Lady Chickerley to have long black fingernails, a pale porcelain complexion, grayish-brown lips, and a ponytail with spit curls hanging over her forehead. She wheels a wheelbarrow throughout the entire play, and a dark cloud is supposed to hover eternally over her. She wears a long magenta dress with little emerald flowers pasted on it, a diamond tiara, a choker made of whale's teeth and a platinum ankle bracelet. A midget butler follows her around carrying a gold lounge chair for her to sit in. Every time she appears a sunny glow emits from the other characters.

Who are the people needed to create Lady Chickerley and her necessary effects? How do they carry out their responsibilities?

e) It is Carol's opening night playing the title role in "Flower Drumstick." Everything imaginable has gone wrong. Every designer and backstage person has made one mistake which all combined have ruined Carol's performance. What might each of these mistakes be? Discuss: scene designer, costume designer, lights designer, sound person, stage manager, wardrobe person, lights person, stagehand, flyer, and prop handler. What mistakes would occur if Carol were performing on a movie or tv set?

f) Assume that Carol made it miserable for each of the people listed above. What mistakes might she make as an actor which would affect the performance of the designers and production people listed above?

Theater and Media Business Careers

131. Improvise a scene about a show which does not have a producer. Who would carry out the producer's reponsibilities?

132. Write to the personnel department of a radio and a television station to find out what administrative and managerial job openings there are. Ask for a list of necessary qualifications for any available position(s).

133. Conduct a publicity campaign for "Shakespeare Tames the Animals" or a play of your choosing. Decide what the most effective means of publicity would be. Determine what criteria will be used in deciding what sort of publicity will be effective. (Who is the projected audience?) Discuss how this activity relates to any jobs in theater business and management.

134. Be a sales manager for a tv station. Make a list of the places you would like your time salespeople to visit in the community in order to solicit sponsors, and of the types of programs you feel would be best suited for their product or service.

135. Do a scene where four students play agents and one student plays a producer. Each agent should try to convince the producer why their client's work would be best for the producer to use. Vote on which agent was best and why.

136. Do two scenes:

a) "The Discourteous Usher" where an usher does the job miserably, offending the audience as it enters, not fulfilling responsibilities and executing tasks poorly, and

b) "The Wonderful Usher" where an usher does everything right and fulfills responsibilities beyond the call of duty.

Write an "obituary" about the first usher after he/she has pursued several jobs. Do the same for the usher in (b) after he/she has pursued several jobs. Make sure the job sequence is realistic.

137. Participate in the "fickle finger of fate" activity in which you must decide which people sinking in a ship you will save and explain why.

For example, choose one among the following:

Ginger Giveaway - box office treasurer at the Shoebox Theater where she gives an exorbitant number of free tickets away to her friends. Because she is underpaid and the theater is quite affluent, she feels her "giveaways"are justified.

Gregory Grubb - personal manager for small-time actors. He makes large profits by sending actors out on assignments they had previously stated they did not want to do. He exaggerates the nature of the jobs when describing them to the actors. They find out how bad the job is when they start working and it is too late. He feels he is helping actors because, when starting out, they should accept any available assignments.

Laura Lyre - news director for a radio station that is always first with the news, largely because it broadcasts rumors before they have been verified. Laura feels that her listeners have a right to hear all the news when it breaks, whether it is true or not.

Richard Richman - big-time producer who has become successful by making pornographic films and taking advantage of young girls. He truly believes his films are works of art.

138. Discussion questions:

a) You have just inherited a theater from a rich aunt. What people would you need to hire to have a smooth-flowing theatrical season. What are the responsibilities of each?

b) Which teacher in your school would be the best theatrical producer or general manager of a tv station? Why did you choose this particular teacher?

c) Why would a college background be important or unimportant for a career in theater or media business and management?

d) Do you feel that business people are as important to a production as the performers, designers, writers? Why or why not?

Teachers and Writers About Theater and Media

139. Collect reviews from various magazines and newspapers and post them somewhere in the classroom. Make generalizations about a critic's particular style and attitude after analyzing several of his/her reviews.

140. Write a review of a movie, television show or play as a critic who:

a) is best friends with the producer

b) writes primarily to entertain the audience

c) writes nothing but cold facts

d) writes for a big-time newspaper

e) writes for a small-town newspaper.

Compare the effect each review has on the audience.

141. As a television (on-the-air) critic, do a review of somebody's scene in class. Discuss any additional talents a television critic must have which are different from the talents of a newspaper/magazine critic. Are there any talents a tv reviewer might not need that a newspaper/magazine critic would?

142. Conduct a survey of all the neighboring junior high schools, high schools, junior colleges, and colleges, finding out how many, if any, drama and/or film teachers there are at each school. Find out what other subjects, if any, these theater/media teachers must teach. Discuss in class the job prospects for theater/media teachers based on data you collected.

143. Go to (or write) a university and try to find out how many of the theater/film majors go on to become drama/film teachers. Find out also how many want to become teachers.

144. Debate (with the class split in half) whether or not the school's best actor should choose teaching or acting as a profession.

145. Write a job description, including qualifications, for the person you would most want to hire as a film teacher in your school, and one for a drama teacher.

146. Improvise (or discuss) how the following drama teachers would teach a unit on characterization in their class:

Note: A follow-up discussion of the importance of where people teach and how they teach might be useful also.

a) A drama teacher in an adult community center in the Puerto Rican district of a large city

b) A drama teacher in a junior high school in a wealthy suburb

c) A drama professor at one of the most prestigious universities in the country

d) A drama teacher of third graders.

147. Role play a drama or film teacher who is receiving a complaint from:

a) A student

b) A parent

c) A principal.

Make sure the complaints are valid and that you deal with them the way you think a drama or film teacher would.

148. Discussion questions:

a) What are the various types of writers about theater and media? Give the title of a work they might write. (Example: a textbook writer might write "How to Portray Animals in Musical Comedies.")

b) Which tasks might each of the following workers do with a pen and a pad of paper on the job? Make all the activities different from one another.

(1) Film critic

(2) Historian

(3) Film Librarian

(4) Elementary drama teacher

(5) Private acting teacher

(6) High school film teacher

(7) Researcher, theater arts

c) What activities would a research director or historian carry out for a production of the historical musical "1776"?

d) What are non-teaching jobs for which the background of a drama or film teacher might be useful?

e) Would you rather be a critic reviewing theater and media productions for the New York Times or a suburban newspaper, why?

Career Exploration Activities for Visual Arts and Crafts

All of these activities can be done alone, or in a group. If you do work alone, perhaps you can present a report, or lead a discussion in your class. If you work in a group or as a whole class, the group could decide on a way to present your work to the whole art department or to the school.

Visual Communication

149. If possible, interview someone in a graphic design field, or visit a design professional at work. Try to involve your classmates in this by discussing with them what you and they expect this person's job to be like, before the interview.

150. Look around for examples of visual communications. Find as many kinds (from bookplates to billboards) as you can. Make a scrapbook or poster of these examples and separate them by type, such as: separate illustrations from graphic designs, from cartoons, from calligraphy, etc. Discuss the different kinds of professionals who worked on those designs.

151. Select a good example of a visual design and analyze its components. This could be done by tracing the design and studying the layout. You could then alter the layout, considering the way a professional layout artist would do it. Next, you could color the layout, change the type style, etc. At each step of analysis or alteration, you should keep in mind the professionals who do such work for a living. Think about which aspect of the work you enjoyed most and which skills you could best develop.

152. Design a very bad poster for a school event. Try your best to do everything wrong. Present your work to the class and lead a discussion on where you could go "wrong" as an: illustrator, designer, photographer, colorer, printer, etc. Lead the discussion to the roles of all the people who are involved in creating a real piece of graphic design and how they might have learned the skills they need to produce a "good" piece of design.

153. Alter the meaning of some printed material by changing its visual elements. To do this, you might change the illustration, or the layout. For example: find a supermarket ad for roasting chickens. Remove the illustration of a cooked chicken on a serving platter and replace it with a picture of a live baby chick. Discuss your "revised" ad. Talk about the important role visual design plays in affecting written material and

and the fact that most designers must work as a team with everyone involved in the project.

154. Make a sign without using words. For example, you could design a door sign for a gymnasium which shows a picture of parallel bars, or a window advertisement for a shoe sale showing a shoe with a price tag cut in half. Think the problem through, considering all aspects of the design. This could lead into discussion on visual symbolism and how ideas can be transmitted entirely through pictures and designs. Consider the role of real designers, and the effect they can have on society. Consider what you would do if you had the "power" to influence people with your work. Could you use that power in a positive way? Could you use your skills to mislead or trick people? What are some of the ethical problems a designer might face?

155. Arrange your class, or groups within the class, into a design studio. Have the students "consult" for a museum which needs a newsletter published. You could explore the relationship of graphic design to other fields by playing such roles as:

a) Museum director, who will direct the overall focus of the newsletter

b) Business manager, who will set the budget

c) Technical copywriter, who will write the articles to be illustrated, etc.

Students in the "design studio" could choose very specific roles, such as photographer, type designer, etc. Which people have steady jobs? Which would work "free-lance?" Who has more authority? Who earns more? Lead a discussion on some of the differences between the design professions.

156. Find a "want" ad in the paper which calls for someone with art skills. Cross out the part of the ad which describes the specific job being advertised, so that the ad reads something like this, "someone with experience in drafting and paste-ups to work in large office as assistant director." Have the class guess what the job could be, what kind of work that person would do and what kind of office it is. The ad above could be for an architectural draftsperson, an industrial designer, an assistant in a cartoon studio, or for any one of dozens of jobs. Discuss the fact that some skills, such as drafting, can be used in all sorts of jobs.

157. At the end of a semester, or a unit, discuss the different kinds of "jobs" you may have held during that time. If, for example, you drew a picture one day and lettered a poster the next, you held two "jobs" - one as an illustrator, one as a calligrapher. Do artists ever change "jobs" like that? Discuss the idea of a career being made up of many jobs.

158. At the beginning of a class unit, choose a professional role to play. If, for example, your class is making posters, think of yourself as the art director of a publishing firm. What do you do? Do you work full time at this?

Who works for you? Who is your boss? How did you get your job? Report to the class on your job and the advantages and disadvantages of your job.

159. Lead a discussion based on questions such as:

a) What does an illustrator (graphic designer, display artist, etc.) do?

(1) Is he/she licensed to practice?

(2) Does he/she work alone?

(3) What exactly does he/she do at work?

(4) What training does he/she need?

(5) How does he/she earn a living?

b) Would I want to be a graphic artist?

(1) Could I do it well?

(2) Am I competitive enough?

(3) Am I "visual" in my thinking?

(4) Would I like to work under pressure?

c) If our class were to put out a magazine, what would we have to do?

(1) Would we need a photographer? What would he/she do?

(2) Who would direct all the work?

(3) Would we all work alone, or in teams?

(4) Do we need anyone except artists to work with us?

d) What effect does graphic design have on society?

(1) Do visual advertisements affect our buying habits?

(2) Do we only read the leaflets which look "good?"

(3) Do we judge a book by its cover?

(4) Do we look at colorful ads before black and white ads?

(5) Are we attracted by elaborate packages, regardless of what's inside?

(6) Is there such a thing as a "modern" look?

(7) Do graphic styles change according to changes in trends in other art fields?

Product Design

160. If possible, invite a product designer to the class, or take the class on a field trip to a designer's office. Prepare questions to ask. Discuss what you "expect" a product designer's job to be like before the visit, and discuss your preconceptions again, after the visit. Does the product designer work alone? Does he/she really "invent" things? Does he/she make actual products, or just plan them? How does the product designer's job differ from the image you had of that job?

161. Look for examples of product design. Make a poster illustrating "good" and "bad" designs. Discuss what work had to be done to create the "good" designs, and what work should have been done to improve the bad designs. What

impact can designers have on society? How important is their work in our lives?

162. Redesign one of the "bad" examples. Go through the steps that a real designer would go through to alter a product design. Think about the actual work designers do. Do you enjoy that work? Could those same skills be used in another job? What kind of job?

163. Design a product to meet a particular set of needs. For instance, design the "New York Dog" to be:

> The perfect urban pet. It must fulfill certain requirements of urban ecology, such as thriving on a diet of old New York Times magazine sections; be able to avail itself of public bathroom facilities; be capable of finding its way home on the subway, and be sufficiently adorable to attract potential owners at a retail mark-up of 150%.

Another product to design might be:

> A drinking glass for cross-channel swimming, which will not sink or spill over, and will remain afloat in high tide.

Work on this as a team project, and choose some professional role to play. One person can be the head designer, while others are model builders, draftspersons, stylists, etc. Discuss teamwork, and the fact that product designers work together on most projects. Also discuss the fact that many kinds of skills and kinds of jobs are involved in product design. Discuss the advantages and disadvantages of all your "roles."

164. Do a "human engineering" project. Design some product for the purpose of improving the human environment. (For example: soft cushioned benches for bus stops.) Discuss the impact product design can have on society. Do designers have to make ethical decisions about their work? Is there a difference between designing a safer car and restyling a yo-yo? Would you, as a designer, work on a weapons project? Would you design an unsafe toy?

165. Design a very bad chair. You might want to design a chair so that a person's feet can't touch the ground or a chair with a seat made of thumbtacks. Do this as a team, so that everyone on the team can pick a particular job to do. Then each team member can explain why his/her job was done badly, and what should have been done to do a "good" job. Each team member can also research the "job" he/she did and report on the training and skills required for that job.

166. Design the form of a package. This can be an interesting project if the product to be packaged is unwieldy, such as a canoe, a whole set of dishes, or a live chicken. Perhaps you could design one package to hold all three items. This could be related to graphic design if you also decorate the package and make it look marketable. Discuss the role of some product designers such as "specialists" who only do one kind of work, such as

packaging. What other "specialities" could a designer develop? Would a specialist work for a manufacturer or could he/she work free-lance? What training would he/she need? What skills?

167. Make up a "budget" for mass producing a class project. For example, if the class is making ceramic pottery, make up a budget for a commercial production of 1,000 sets of those pots. Ask yourself some of these questions.

- How much time did it take to design the pot?
- Would you pay the designer by the hour? How much?
- Who would you pay more - the designer or yourself? Why?
- Who else would you have to hire?
- Which people would have to work at the factory? Which would work at home?

168. Lead a discussion, or prepare a report on cultural differences in product design: find examples of products which are considered very good in one culture and very bad in another, such as:

a) Would we consider a Japanese hard pillow a well designed product? Would they think our soft pillows are good?

b) Would a European who pays $2. for a gallon of gas think a Cadillac is "good?"

c) Would an American think an oriental dining table on eighteen-inch legs was "good"?

d) Would we still think a Model T was a "good" car?

e) Would we think a washboard was as "modern and efficient" as our great grandparents did?

What effect will our culture have on the future for product designers? Are people's careers entirely in their own hands, or do people have to "take their chances" as society changes?

169. Design an industrial trade fair. At the end of a semester, or unit in 3-D design, organize the class work into a product display. Choose professional roles to play, such as designers, and display assemblers. Prepare models and working drawings of your products. The display could be geared toward educating the rest of the school about industrial design, or toward "selling" people on particular products.

170. Lead a discussion based on questions such as:

a) What would you like to design and how would you do it?

(1) What would I have to know to be able to do it?

(2) Where could I get a job doing that?

(3) What qualifications would I need, etc.?

b) What "things" in this room were designed?

(1) What did a designer have to know about each thing to design it?

(2) What else would the designer have to work with?

(3) Did the designer really "invent" the "things?"

c) If I were a product designer, would I...

(1) Research the product?

(2) Consult with engineers, clients, etc.?

(3) Make sketches?

(4) Make models?

(5) Plan the manufacturing procedure, etc.?

d) Do we recognize "design" when we see it?

(1) Do we assume that things just automatically work properly?

(2) How come the clothes in the store change every year?

(3) How would we know if something was just "built" and not designed? How would it look?

(4) Why are some products better than others? Is it the design?

Environmental Design

171. If possible, invite an environmental designer to the class, or visit a designer's office. Prepare questions to ask. Discuss what you "expect" a designer's job to be like before the visit and discuss your preconceptions again after the visit.

- Is that person's job as "glamorous" as you expected?
- Does he/she do the kind of everyday work you expected?
- What kind of education did he/she have?
- What other ways could his/her skills be used?

172. Make a poster, scrapbook, or class report about "environments." Look for as many examples of "environments" as you can find. Some environments will be as small as a telephone booth, or as large as a planet.

- What is the difference between designing a small [illegible] and a large one?
- How do the designers differ? Are the skills you need to design a room interior different from the skills you need to design a city? Do you need different kinds of training?

173. Find an environment you don't like and redesign it. Keep a record of the steps you took in redesigning the space.

- Was the actual work all artistic?
- Were some of your decisions made for practical reasons?
- Which aspects of the work did you like? Why?
- Are the skills you used similar to skills you've used in other classes? How?

174. Invent some completely new kind of structure. You might use:

a) Unusual concepts, such as domes, treehouses, or tents

b) Unusual materials, such as plastic, thatch, or cardboard

c) Unusual shapes, such as pyramids or spheres

d) Unusual functions, such as a padded playhouse for infants, or an underground shopping mall.

Try to "sell" your class on the idea of building your design, by leading a discussion on it.

Does your design really benefit society?

Is your design really practical?

Explain to the class the actual steps that you, as the designer, would go through to see your design built.

175. Design an environment for non-humans. You can design something as simple as a "habitat" in a zoo, or as imaginative as a Venusian shopping mall. For the latter example, you would first describe the Venusian shopper (i.e., breathes water, sees through a hole in the top of his or her head, moves by bouncing off the walls) and the Venusian shopping habits (i.e., can only see displays installed in the ceiling, can't get from store to store without a system of walls to bounce off, and only go out when it's raining). Examine the process of problem solving you would go through to complete this activity. What skills do you need to solve these problems? What other, non-art related problems come up in this activity? What kinds of art and non-art professionals would you work with to actually build such an environment?

176. Design a landscape without any buildings. The landscape can be urban (such as a playground) or natural (such as a park). This landscape should be designed to serve some specific purpose. You could also do this by redesigning an existing, familiar landscape.

- How is landscape architecture different from other kinds of design work?
- How would a landscape architect prepare for his/her career?
- With whom would a landscape architect work?
- For whom would a landscape architect work?

177. Work with a friend in class to set up an architectural contract. Have your friend play the role of a client and present you with the specifications of a house he/she wants you to build. The specifications could be difficult, such as a swimming pool in the bathroom, or a dance floor in the kitchen. You then draw up plans for your client's "ideal" house.

- Is this how a real architect works?
- Is your friend acting like a real client?

178. Lead a discussion based on questions such as:

a) How would you organize yourselves in a "full-service" design studio?

(1) Would you need an architect?

(2) Would you need a landscape architect?

(3) Would you need an engineer? What kind?

(4) Would you need an interior designer?

(5) Would you need an urban planner?

(6) What would each of you be responsible for?

b) How can environmental design affect our lives?

(1) Do we feel better in well designed spaces?

(2) Is "better" always more expensive?

(3) Would we live differently in a different kind of space?

(4) How do "places" affect our behavior?

(5) Are some places easier to keep clean? to light? to keep warm? Why?

Fine Arts

179. Visit a museum, or an art gallery. Describe your experience to the class.

- Were the works of art you saw by contemporary artists?
- Do you suppose the artists sold their work directly to the museum?
- Do you suppose the artists are wealthy?
- Do you suppose the artists work full time on their art?

180. Prepare a scrapbook, poster, or exhibition showing the different kinds of art being produced today. Look for examples of unusual materials and styles such as:

Fiber sculptures

Photo-realist paintings

Computer graphics.

Prepare a report to the class explaining the fact that not all artists are painters or sculptors, and that not all art work is traditional and decorative.

181. Try to describe a work of art as if to a blind person. For instance, describe a simple color field painting. If the painting is of a red stripe in a green field, describe it fully by answering questions such as:

- What kind of green?
- What kind of red?
- How wide is the stripe?
- Is it horizontal? Vertical? Diagonal?
- Are the green and red of the same intensity?
- Is the green mottled or solid?
- Is the canvas a square? Rectangle?

This process of questions and answers should help you to understand how much work and thought goes into even the simplest work of art.

- How long do you suppose the artist spent on this work of art?
- What did he/she have to know to be able to do this?
- Where did the artist do this work?

182. Find some big-city newspapers and see how many articles there are about visual arts.

What are these articles about? Are they criticisms of art shows, or simply reports about art shows?

How many articles are there? Does art get as much coverage as sports or television?

What effect do you suppose this lack, or excess, of coverage has on individual artists?

Does it seem "easy" to you now, for an artist to become famous?

183. Make a study of the museums and galleries in your area to determine the amount of contemporary art being shown. (By "contemporary," we mean work done by living artists.)

- Is there a lot of contemporary work being shown? If not, how does that affect the lives of contemporary artists?
- Are all the artists whose work is shown living in your local area?
- How many local artists are being shown?
- How many young artists are being shown?

How else can a young artist get started in a career? Where else can they show their work?

184. Attempt to "show" a piece of your art work. Go through the process that an artist goes through. Bring a portfolio of your work to galleries; find out where amateur shows are being held. Apply for admission to professional art associations. Report to the class about your experiences. Do you suppose that many artists can support themselves solely by showing and selling art work? What else must they do?

185. Organize a show of work done by students in your class. Each of you should choose a professional role to play in this project, such as an exhibition designer, gallery director, framer, critic, etc.

186. Check your local newspaper for art-related jobs. Imagine that you are an artist looking for a part-time job to support yourself.

- Are there many jobs to choose from?
- Might you have to take a nonrelated job?
- Do you suppose that many artists have exactly the same jobs, or the same combination of jobs?
- Are artists' careers likely to be very individualized?

187. Visit a fine-arts-related business such as:

A framing shop

An art school

A governmentally sponsored art foundation

An art supply store.

With help from your teacher, you can arrange to talk with some of the people about their work at these places.

188. Lead a class discussion based on some important aspects of a "typical" artist's career. Try to include some of these kinds of facts:

a) The art public (those who buy original art and frequent galleries) is very small.

b) New York is the center of the "art world."

c) Galleries take up to 60 percent commission.

d) Many shows charge entrance or hanging fees.

e) Galleries take on only a few new artists each year.

f) Artists rarely get royalties on their work when it is resold at a profit. The profit is split by the dealer and the collector, and not the artist.

g) There are other outlets for exhibiting besides commercial galleries, such as cooperative galleries, community museums, bank lobbies, etc.

h) Artists work in "speculation," producing work which may or may not be sold.

i) Artists work alone.

j) Most artists work in series.

k) Art is a one-of-a-kind production.

l) Artists do not work to please the public.

m) Artists cannot separate their work from the rest of their lives.

n) Artists improve with maturity. It is not a field for child prodigies.

o) Fine arts are not well represented in media coverage as are movies and sports.

p) Individual grants to artists are rare and usually small.

q) Exhibitions do not necessarily result in sales.

r) Artists usually support themselves by taking other jobs.

s) Very few artists ever support themselves by sales of their work.

You might introduce this discussion by raising some questions such as:

- How does an artist become known?
- If I were a young artist, how would I support myself?
- Does society appreciate artists?
- What are the advantages of being an artist?
- What are the disadvantages of being an artist?

Perhaps you could raise such questions a few days before you lead a discussion, to give your classmates a chance to think about the answers.

Crafts

189. Visit a craftsperson in his/her studio. Ask the craftsperson several questions about his or her career, such as:

- How much time do you spend on a single piece of work?
- Do you design all your own work?
- Do you produce more than one "copy" or each piece?

- Do you work in more than one media?
- Do you work in series of similar pieces?
- Do you have any other jobs, or do you support yourself by making crafts pieces?
- Do you cooperate with any other craftspeople in either buying materials or selling your work?
- What training would I need to become a craftsperson like yourself?

190. Keep a scrapbook, or make a poster illustrating the broad range of crafts materials.

- Are all craftspersons potters or weavers? What other media do they work with?
- Are all crafts pieces utilitarian? Are some purely decorative? Are some "experimental?" Are some traditional?
- Do all craftspersons work the same way? Do they all work alone? Do they all create original pieces?

191. Try to describe a crafts piece as if to a blind person. Describe a fairly simple piece, such as a wall hanging. If the hanging is a brown stripe on a yellow background, describe it fully by answering such questions as:

- What kind of brown is it?
- What kind of yellow?
- How wide is the stripe?
- Is it horizontal? Vertical? Diagonal?
- Are the colors of the same intensity?
- Is the texture rough?
- Is the weave open? Tight?
- Is the hanging a square?

Does this process of questions and answers help you to understand the complexity of thought and effort that goes into a single crafts project?

192. Organize a show of class crafts work. Everyone should choose a professional role to play such as gallery director, critic, exhibition designer, etc.

193. Attempt to sell a piece of your crafts work. Find out if there are any professional crafts organizations or cooperatives in your area. If there are, ask members for advice in showing crafts work in your area.

- Are there many ways to sell your work?
- How would you price your work?
- Could you actually make a profit after you deduct the cost of your materials and the time you put in?

194. Make a report on the role of crafts in our society. Your report should touch on such questions as:

- Are there many outlets for craftspersons to sell their work?
- Do many people really value one-of-a-kind crafts items, or do they prefer mass-produced products?

- Do you know of any famous craftspeople?

- Can craftspersons earn a living in your area?

- Do people consider crafts important?

- Do people consider crafts as fine as "art?"

195. If possible, visit a crafts-related business. This could be:

A crafts supply house

A crafts cooperative office

A design office at a textile mill or wallpaper mill

A crafts school.

Your teacher can help you arrange to talk with some of the people who work there.

196. Lead a discussion based on a typical craftsperson's career. The discussion could cover such points as:

a) The "public" for crafts (those who buy original pieces) is small.

b) There is no real center of the "crafts world" as there is in the "art world."

c) Commercial crafts galleries charge a commission.

d) There are other outlets for showing and selling besides galleries.

e) Crafts cooperatives are becoming very popular.

f) Craftspersons frequently work on "speculation," producing work which may never be sold.

g) Craftspersons frequently work alone for long periods.

h) Craftspersons do not work to please the public, but to satisfy themselves.

i) Craftspersons do not separate their work from the rest of their lives.

j) Craftspersons improve with maturity and experience.

k) Crafts are not well represented in media coverage, as are other art forms (e.g. movies, theater, etc.).

l) People do not always want to pay for high quality crafts goods.

m) Individual financial grants from arts councils to craftspersons are rare and usually small.

n) Craftspersons frequently support themselves by taking other jobs.

Art Education

197. Visit an art school and interview a faculty member. Plan questions ahead of time so that you might get an impression of that person's whole career, instead of just their teaching job. You might ask questions such as:

- What is your educational background?

- Did you always intend to be a teacher?

- Do you teach full time?

- Do you do your own art work? Where?

- Do you have any other jobs?

198. Survey the kinds of art education available in your community.

- Is there more than one kind of art school?

- Are some schools or programs for amateurs?

- Are some schools or programs for professionals?

- Are any schools or programs in unexpected places?

- How are some of these programs funded?

- What kinds of people teach and administer these programs?

199. Design and teach a lesson to your class, or to a lower grade. Keep in mind that you must plan such things as:

a) Timing -- don't plan a 20 minute lecture for a 40 minute class.

b) Materials -- don't plan on teaching watercolors in a room with no running water.

c) Student interest -- don't plan on teaching bead stringing in an art history class on the day before final exams.

d) Faculty cooperation -- remember that teachers in a school must coordinate their lesson plans, so that students don't end up learning the same lessons in their sophomore year that they learned in their freshman year.

Is there more to teaching than you expected?

200. Plan a mini-museum, or an exhibition of your class' work. Each person working on this activity should choose some specific job such as:

Curator -- to choose the pieces which will be exhibited

Cataloguer -- to keep records of all the pieces in the show

Museum educator -- to lead tours of "spectators" through the show.

201. Visit an art exhibit and write a review of it. Look for examples of professional criticism in newspapers and magazines to use as a model for your own criticisms.

- What kind of information does a critic write about?

- What background would a critic need in order to write authoritatively about art?

- Who would pay a critic to write articles?

202. Survey your school library to see how much material is available on the arts.

- Do you think an art librarian would need to know a lot about art?

- What kinds of non-art skills would you need to be an art librarian ?

Ask your school librarian if she uses art skills in the library.

203. Lead a class discussion based on questions such as:

a) Does society value art education?

(1) Do the schools offer enough art education?

(2) How do people feel about students learning art?

(3) Do we use "art skills" in other ways than just making art? How?

(4) Does society respect artists and art teachers?

b) What do an art critic, high school art teacher, and art librarian have in common?

(1) They're all involved in art education.

(2) They've all combined other skills (writing, teaching, and library science) with their knowledge of art.

(3) They're all involved with getting art from the artist's studio out to the public.

(4) They all need postsecondary education for their jobs.

Arts Business and Management

204. Invite someone in the arts business and management field to speak to your class. If possible, have your classmates prepare interview questions beforehand. They might ask questions such as:

- Does your job have a title? What is it?
- Where do you work?
- Did you know 10 years ago that you'd be a ___________ today?

205. Visit an art museum, gallery, art library, or any one of the places mentioned in Chapter 8 of Exploring Visual Arts and Crafts Careers. Your teacher can arrange for you to talk with some of the people about their work at these places.

- What are your impressions of the places you saw and the people you met?
- Do some of those people hold jobs you never heard of before? What are those jobs?

206. Look through the local yellow pages and make a directory of all the cultural institutions, arts organizations, and art-related businesses listed. Categorize different types of entries (i.e. separate art-supply stores from galleries and historical museums from contemporary galleries). Discuss differences between your categories. This might also be a good time to lead a class discussion based on this activity. You might ask questions such as:

- Is there more or less art activity in town than I expected?
- If there are professional artists in town, are there any organizations listed which could really help them? How? Are there any institutions listed that I never heard of before? Why hadn't I heard of them?
- Have I visited any of these places? Why? Why not?
- What kinds of people work in these places?

207. Trace the history of a hypothetical art work from the artist's studio to an art museum.

- Who was involved in trading the painting?

- Who helped the artist to produce the art work?

- How responsible were these people for the success of the art work?

- Could any of these people have caused the failure of the art work?

208. Can the "art world" function without arts business and management? Consider the following points in your discussion.

a) Could artists sell their work without galleries? How?

b) Could museums be run without professional administrators?

c) Is the business aspect of the art world complicated? What are some of the ways it could be simplified?

Career Exploration Activities for Writing*

Creative Writers

209. Read the Sunday classified advertising section of a metropolitan newspaper to see what kinds of jobs are available for writers, and then list these jobs by category of literary, journalistic, specialized (dividing jobs among the sub-categories of specialized writers). Also look for jobs not advertised specially as writing jobs, but which mention the need for writing skills. Make a list of these kinds of jobs.

210. Make a chart of a career ladder for a newspaper publication and one for a book publishing house. Discuss in class the requirements for entry-level jobs. Talk about which entry-level jobs have opportunities for advancing and which are considered " dead end."

211. Write to appropriate professional associations to obtain a code of ethics (available for advertising, journalism, public relations). Find examples of advertising, public relations, and journalistic writing which do not seem to fit the code of ethics. Then write to the person or company which originated the apparently non-complying work to get an explanation.

212. Write an editorial policy statement for your high-school newspaper.

213. Discuss comments of the advertising copywriter in Exploring Careers in Writing: A Student Guidebook about a toy manufacturer. What could that advertising worker do? What would you do? What other kinds of conflicts might occur in the advertising copywriter's job (e.g., "bait advertising" - luring customers in with ads about reduced-cost merchandise when there are only one or two of the advertised items available)?

What kinds of conflicts exist for a journalist?

Examples: having to write an article which exposes a friend's wrongdoing; being told by your editor to omit certain facts, which will "slant" the news story; not being allowed to write an important piece because the editor knows it will offend a prominent citizen.

What kinds of conflicts exist for public relations people?

Example: a newspaper reporter's right to know facts versus individual's or company's right to privacy.

What kind of conflicts exist for literary writers?

Examples: editor wants novelist to add a chapter with some violent action so that book might sell better, but novelist knows that the chapter will detract from theme of the novel; biographer writing about a rock star to make money when he/she really wants to write about a lawyer involved in civil rights movement, knowing that the latter biography won't sell.

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*Also see activities for Theater and Media Writers.

214. Look in your school and community library (and also check with parents and their friends) for magazines and journals related to various writing fields to see if these magazines are helpful in terms of a career choice (for example, Editor and Publisher, Writer's Digest). Make a list of ways in which any particular magazine is helpful.

215. Consult Writer's Market, Writer's Handbook, and Literary Market Place to see the variety and numbers of publication possibilities which exist.

216. Bring to class a copy of as many different magazines and journals as can be obtained to show different markets for literary writing. An English or creative writing professor at a nearby college can assist, especially by providing copies of the less well-known journals which publish literary writing.

217. Interview or invite to class a free-lance writer to ask about publication possibilities and other aspects of free-lance writing as a way of earning a living. Plan exact questions before interviewing. Take careful notes at the interview. Then choose one of the following ways in which to present either the whole interview or information from part of it:

- Poem
- Short story
- Brief biography
- One-act play for theater
- Short play for radio
- Lyrics for a song
- News article as prepared by objective news reporter
- News release prepared by a public relations writer
- A newspaper feature
- A humorous news column
- A critical review about the writer's work
- An entry in Who's Who or Contemporary Authors
- An advertisement about the writer's work.

218. Write a brief article about the same event for three different kinds of audiences, such as New York Times Magazine, Reader's Digest, and Playboy.

219. List or discuss different incidents in which reporters' stories have caused an impact - on local, state, or national level (for example, Woodward and Bernstein's reporting on the break-in at the Watergate Complex in Washington, D.C.). In addition, mention different kinds of journalistic writers who have made an impact.

220. List writers who have achieved a solid reputation for their

journalistic writing as well as literary writing. Two examples are Norman Mailer and E. B. White.

221. Compare two write-ups of the same event to see if both examples are objective; write a short description of an event at school from two different points of view, each prejudiced in a different direction or inaccurate.

222. Examine local newspapers carefully to see how many different kinds of writers are employed. Try to decide whether the journalists are salaried or freelance by observing newspaper over several days. Then call or invite for a class visit the editor (or an editor) to describe staffing for news writing. Ask about which person has actual control over editorial content, attitude of paper.

223. Write one class issue of a newspaper which represents different kinds of journalistic writing jobs:

Front page news reporting (major school news)

Feature article (for example, student who has done something special, special school workers such as custodians or reading specialists)

Review of new movie in neighborhood or recent school performance or art exhibit

Social events article (school dance)

Sports article

Articles about neighborhood or community news and State news and U. S. news

Comic strip

Crossword puzzle

Mock advertisements

Real classified ads (example: "for free kittens, call -------).

224. Examine several different advertisements in magazines and newspapers, on radio and television to determine psychological pitch (for example, KOOL cigarettes being smoked next to cold mountain spring).

225. Choose several advertisements or commercials which are trying to sell the same product; decide the audience to which each ad is appealing.

226. Write an ad for a nonsensical item. Choose the audience for whom the ad is intended. Select the appropriate media for each audience.

227. Make a chart showing the career ladders in an advertising agency.

228. Discuss factors which can cause reduction in jobs for advertising copywriters (for example, anti-billboard legislation; people's dislike of "junk" mail; regulations against advertising for cigarettes, alcoholic beverages; declining population).

229. In a class discussion, think of any other kind of person who earns a living as a writer

but who is not listed in Exploring Careers in Writing: A Student Guidebook. Classify these writers according to the existing categories, or add new categories.

Most of the suggestions will fit into either advertising writers or technical writers or a gray area in between. For example, does the person who writes the labels listing all those chemical ingredients in food products get categorized as an advertising writer? (The writer probably has to have technical, scientific knowledge.)

Editors

230. Look at mastheads of newspapers and magazines to make a list of different kinds of editing jobs. Make a hypothetical organization chart of editorial staff. Write to a major newspaper or magazine publisher requesting an organizational chart and compare this with your own hypothetical chart. The request may be answered more quickly if your teacher writes on school stationery.

231. Write to (or, if locally available, invite to classroom) trade book editor, a textbook editor, a magazine editor, and a newspaper editor, requesting job description and answers to other questions about job. You will find sample questions in activity four of this chapter.

232. Read the Book Review section of the New York Times and advertisements from book clubs to see what kinds of books are being advertised and/or reviewed. Make some general comments about why an editor might have chosen to publish a particular book, particularly in relation to the intended audience. Examine best-seller lists for both hardcover and paperback books. Notice different categories of books, and make general comments about why each book might be on the best-seller list, and why the editor might have chosen to publish them.

233. In your community library, read Publishers Weekly. Folio, The Writer, Writer' Digest and other trade journals which appeal to editors. Look at classified ads, placement and other sections to see what kinds of jobs are available, what qualifications are required for applicants, and what is being published. Report to class on job market trends.

234. Invite an editor of a weekly newspaper and a department editor (sports or local news, for example) of a metropolitan daily newspaper to class to discuss their jobs. Having both at the same time will sharpen your understanding of the similarities and differences in these two kinds of editing jobs. The guests should be prepared before coming with questions to discuss, such as tasks performed, competencies and characteristics required, education and experience required, conflicts encountered, bases upon which editorial decisions are made.

235. Examine Literary Market Place, Writer's Handbook, and Writer's Market to see different kinds of

publishers which might employ editors, and different locations.

236. Make a list of writing problems (e.g. wordiness, cliches, grammatical errors, lack of clarity, misspellings, etc.). Write a page, using a particular form (e.g. news article, short story, technical paper) aimed at a particular audience. At top of paper, specify form and audience. Then write the page of material as badly as possible. For instance, use a lot of jargon and big words in a news article aimed at a lay audience - or a lot of simple imprecise words in a technical article. Each student should edit another's work, pointing out the problems.

237. Write a mock memo from a magazine writer to an editor which emphasizes reasons for publishing a controversial article. Then write a memo from the editor which responds to the writer with all the reasons why the article will not be published.

Business Occupations

238. Draw a chart showing the general steps in publication from the author's manuscript to the reader's purchase of a book.

239. Write a mock letter from a literary agent which tries to convince an editor to publish a book that might not sell very well.

240. Write a mock memo from a book publishing editor to the head of the production department, who has just announced that production costs must be kept down. The editor is trying to convince the production manager why a new art book deserves high quality printing, paper, and color photographs. The mock memo should take into account the sales market for the art book.

241. Invite to your class an employee of a publishing house, such as a yearbook representative, to discuss cost factors which affect publication and thus work for writers, editors, and other business workers. If no book publishing company is located nearby, someone from a university press which publishes books could be an excellent resource. A commercial printer also will have some notions of costs related to book publishing.

242. Invite to your class a local newspaper editor to describe the business aspects of newspaper publishing. Afterwards draw a chart showing the different jobs involved. Write a very brief "job description" (with tasks, qualifications) for each business job on a newspaper.

243. Invite a newspaper business manager or controller to discuss with the class the costs of publishing a newspaper and the sources of income. Ask about the outlook for newspaper publication in the future, especially regarding job possibilities.

244. Look at the mastheads of several different magazines (located on a page at the beginning of a magazine, the masthead lists job titles and staff names) to see what kinds of business jobs are listed, and where the main offices are located. Do you think that in some cases different titles are listed for the same kind of work? You can get more information about some of these jobs by reading the Occupational Outlook Handbook, or by writing directly to the magazine requesting a brief description of a particular job.

245. Invite a community or school library staff person to class to talk about how the staff decides which new books to buy, how the library learns about new books. Discuss with your class the ways librarians' choices of books to purchase can affect writers and the reading public.

246. Invite a bookstore owner/manager to class to tell about the job itself and about general business aspects of bookstores. Again, have a class discussion about how bookstores can affect the writer and the reading public.

247. Draw a chart showing factors which affect public's opportunity to choose different reading materials, such as editorial choice, various kinds of production costs, advertising and promotion, book distribution and magazine circulation, costs of mailing magazines, loss of magazine advertising to tv, newsstand and bookstore sales, tastes of reading public.

248. Read the article, "How to Negotiate a Publishing Contract," in Change, April, 1975. Report to class on several problems for authors pointed out by this article. If this issue is not available in your local library, or a college library, write to

Change Magazine
NBW Tower
New Rochelle, New York 10801

for possible reprint of article or back issue of the magazine.

249. Make a list of the last five books you have read and write a brief sentence about why you read it. Then list five books you would like someone to give you. Again why did you pick those books? Were they recommended to you? Did the advertising catch you, or the cover illustration?

Educators About Writing

250. Collect examples of reviews about books. (Literary Market Place lists publications which review books; Book Review Digest is excellent.) Try to find several reviews about the same book. Compare these reviews according to the kinds of information presented about the book, the reviewers' reaction to the book, the readers' possible reaction to the review.

251. Invite a teacher, a librarian, and somebody who reviews books to class to talk about their jobs as educators about writing. After the guests have left, discuss whether members of the class would like doing the different jobs. Your guests should be given a list

of questions prior to the visit. Suggestions are:

a) How do the tasks performed in each job help people decide what to read?

b) How do people get these jobs?

c) What are social/moral considerations in the job?

d) What do people like or dislike about their jobs as educators about writing?

e) How available are the jobs?

252. Visit the community or nearby college library to find out about services offered to help readers learn about new books. Find out which librarian is primarily responsible for ordering new books. Talk to this librarian to learn how choices are made about which books the library buys. Find out the qualifications for the person holding this job.

253. Invite a journalism teacher to talk with the class about qualities of good newspapers and magazines, and to discuss the question, "How I would choose which newspapers and magazines to buy with a limited budget."

254. Read Columbia Journalism Review and other journalism journals to see what topics or problems are being discussed in relationship to newspapers and magazines. Choose one topic, such as reporters' embellishing news, and find examples from several sources of articles in newspapers and magazines which demonstrate that topic. Write a review for a general reader indicating which sources of the articles you would recommend for reading. Use quotations from the articles to show why you would recommend some newspapers and not others.

255. Choose a favorite book of any sort. Write a review which encourages fellow classmates to read the book. Be sure to give specific reasons for recommending the book. Put the reviews on the class bulletin board with a page beside each; classmates should write a brief comment such as "I agreed with this review," or "I didn't like this book because..."

256. Write a short book review column for your school newspaper or community newspaper. Read a number of reviews in nationally prominent newspapers and magazines to prepare yourself for writing the reviews. The column can include brief reviews of several books, or a longer review of one book. Try to find out whether your column has encouraged readers to read those books you recommended.

257. Write a column for your school newspaper or community newspaper which reviews magazines. Each column could mention articles worth reading in several different magazines, or each column could focus on magazines related to a specific field such as rock music, sports, cars, etc.

258. Discussion questions and topics:

a) How can writers and editors earn a living?

- (1) Free-lance vs. salaried
- (2) Kinds of salaried positions
- (3) Settings for salaried jobs
- (4) Methods of obtaining free-lance work
- (5) Other occupations requiring writing skills
- (6) Career ladders in newspapers, book publishing houses, advertising agencies, and other settings of salaried jobs
- (7) Competition, job outlook for different writing occupations

b) What kinds of skills would you need as a writer? How do you prepare to enter different kinds of writing occupations?

c) What are the occupations involved in getting an event reported in a newspaper and getting that newspaper or magazine into your hands? What kinds of people help get the author's idea turned into a book and into your hands?

d) What are some of the factors which determine whether an idea ever gets printed?

- (1) Influence of editors, librarians, reviewers
- (2) Economic forces
- (3) Prevailing political and social attitudes
- (4) Technological changes.

Career Exploration Activities for Humanities

Educators

259. Make an organization chart showing all the different kinds of jobs which exist in your school system. Your teacher can help you get information from the superintendent's office.

260. Invite a panel to your class of an experienced teacher, a special education teacher, a counselor, and an administrator to discuss:

a) The tasks they perform

b) The major skills they use to perform the tasks, and

c) The personal characteristics needed to perform the tasks.

Listen carefully for similarities and differences.

261. If you live in an area where there are several colleges, invite a panel of faculty members from a two-year college, a four-year college, and a university to discuss:

a) Major tasks they perform

b) Skills required, and

c) Educational preparation for the job.

Listen carefully for similarities and differences.

262. Invite a thoughtful beginning teacher to describe:

a) Activities which are useful for a student considering education as a career (such as participating in Future Teachers of America or volunteering to tutor younger students or working as a summer camp counselor)

b) His/her own educational background

c) Certification requirements and how they can be met

d) Competition for jobs in education

e) Feelings about being a teacher.

263. Write to the State Department of Education and talk with the Personnel Director for your local school system to see what kinds of teachers' jobs are available. Try to get an opinion about the job market for different kinds of teachers in the next ten years.

264. To get the "feel" of what a teacher does, plan and conduct part of a lesson to meet one learning objective. Use one or more teaching methods, such as role play in class, reading assignments, oral reports, class discussion.

265. Devise a check-list for rating teachers. Observe teachers at work on as many educational levels as possible. Evaluate each teacher according to skills and ways of relating to students, by checking the rating list. Unless you can be objective, don't rate your own teachers!

266. Watch television shows and movies in which a teacher is the central character. Prepare either oral or written reports to compare the show/movie presentation of teachers with the reality of teaching.

267. Design an interview schedule with questions about attitudes toward teachers.

Examples: Do you think teachers are paid enough, too much, or not enough? Do you think most teachers have that job because they like teaching?

Interview parents and neighbors.

268. Invite the student representatives of your school board (or an adult in the community who regularly attends school board meetings as a newspaper reporter or as an observer for an objective civic group such as The League of Women Voters) to report to the class on school board issues and apparent attitudes toward such questions as salaries for school personnel, freedom to use curriculum and textbooks, possible changes in tenure for teachers.

A member of the school board could talk to the class, but might not be as objective as a student representative or member of a civic organization.

269. Draw a simple organization chart for a postsecondary institution showing career ladders (steps in advancing) for faculty and for administrative jobs.

270. Discussion questions:

a) When does education end?

Topics:

(1) Levels of formal education and degrees obtained

(2) Adult and community education for leisure activities

(3) Courses for high school drop-outs to obtain job skills, pass high school equivalency exam

(4) Continuing education, refresher courses for upgrading knowledge while on the job

(5) Courses for adults seeking mid-career change

(6) Courses in nursing homes, other special settings

b) What are the advantages and disadvantages of teaching as a career?

(1) Not enough teaching jobs for people qualified to teach; areas in which jobs do exist

(2) Time spent on paper work, meetings, etc., as compared with time spent with students

(3) Inflexibility of schedule

(4) Not always freedom to teach subject area, or must cover certain topics and use certain textbooks

(5) Low salary may require taking second job in summer or other time

(6) Long working hours and extra duties (chaperoning school functions, etc.)

(7) Amount of time spent educating oneself to become a teacher, particularly for postsecondary teaching

(8) Job security after tenure

(9) Pleasure of time spent with students

(10) On postsecondary level, pleasure of increasing knowledge about subject through research for publication

(11) Ability to change society through helping students question status quo

(12) Ability to help students become themselves, to develop as creative people

(13) Freedom to use a variety of teaching methods; creativity in teaching

(14) Ability to advance in system; regular salary increases

(15) Ability to use teaching background in related fields; job mobility

(16) Pleasure of learning from educational preparation for teaching and from teaching itself

c) What is the relationship between the educator and the community?

(1) Prevailing attitudes toward teachers

(2) The sources of those attitudes

(3) Sources of revenue for teachers on all levels of education, and for special teachers (local property tax, State funds, Federal funds)

(4) Impact of attitudes and funding on what happens in the classroom, job prospects, teacher salaries, out-of-school life

d) How does the educational level on which an educator works affect the job?

(1) Different kinds of teaching and administrative jobs on each level

(2) Teaching and administrative tasks on each level

(3) Other job-related activities, such as research, community meetings

(4) Amount of contact with students on each educational level

(5) Necessary preparation to obtain job on each level

(6) Certification, other requirements

(7) Methods of obtaining jobs

(8) Advancing - career ladders according to level on which one teaches

(9) Need for geographic mobility

e) School boards and colleges must choose among many qualified candidates for jobs: what are the qualities sought?

(1) Competencies and skills for particular jobs in educational field

(2) Personal characteristics of ideal educators according to different educational level

(3) Relationship of these skills and personal characteristics to individual students' skills, interests, and qualities.

Historians and Archivists

271. Watch a tv show, movie, or play which is set in the past. Discuss historical elements of dress, setting, speech, and events. Consider how an historian might have helped with the production.

272. If you think an historian's or archivist's work is in no way related to your life or interests, consider the following sources of historical information about you:

a) Documents which could give factual information about your life - birth certificates, medical records, school records, tax forms, real estate records

Discuss places where these documents are stored, such as municipal or county clerk's office, school department, etc.

b) Sources of personal information about you - photos, diaries, interviews, possessions, correspondence

Discuss how a historian might integrate the information gained from a) and b) above to give a full picture (or a limited view) of your life.

273. Write a brief chronological outline of your life, giving a capsule account of events considered most important.

a) Compare and contrast types of events considered important by different students.

b) Consider if these events would have been as important several years ago. Will they seem important five years from now?

c) Discuss how personal viewpoint may affect a historian's work.

274. Select a decade for study within the life time of your parents. Report results of study to class

Discuss the idea that history is also about living people. Choose topics for special study in another decade - for example, food prices, jobs available, popular music, clothing styles.

You might talk with someone who lived through the chosen decade, read a fictional account of the period, read a textbook account of the period, or consult newspapers and magazines of the time.

Your report to the class should include a discussion of different evidence an historian uses and evaluates and how knowledge of many specific topics combine to give a total picture of an era. You should point out which type of information gathering you found most helpful.

275. Construct a family tree through as many generations as possible. Careful notes should be kept to indicate various ways in which information was gained, through search of town records, through family conversations, photographs, etc.

276. Visit a local cemetery and project a capsule social history of a certain period from the information gained. Consider the following:

Names (families still in town, ethnic origin)

Dates

Inscriptions

Decorative style of headstones

Type of stone used

Wreaths placed by veterans.

277. Write to your State Department of Education or Historical Commission and request a list of places of historical interest in your area. Visit a local historical site or historical society. Talk to the employees about their responsibilities, their work schedules, and their own interest in local history.

You should have several basic questions prepared before the visit. (Your teacher should notify the director of the historical site before your visit.)

278. Assume that you have just lost your job, due to budget cutbacks, as a college history teacher. Write a letter applying for work to two other places (other than schools) where your education, skills, and experience would be put to use.

279. Given the basic settings where historians and archivists work, and various methods of reporting or presenting completed research or work, select a method of reporting appropriate to each setting.

Choose the method of presentation and the setting most compatible with your particular combination of skills, interests, and personality. Give reasons for your choice in a brief oral or written report.

Example:

Setting	Method
School	Lecture
Government	Write a journal article
Museum	Prepare an exhibit Compile a catalog or bibliography.

280. Select a specific historical event, such as a battle of the Civil War. Several groups of students could consider various sources of historical information. For example, one group could outline information received from photographs. Another group could read diaries and correspondence of battle participants. A third group might read an account of the battle by a present-day historian.

Then, compare and contrast information gleaned from each source. Discuss how different interpretations of one event can arise from different sources.

281. Locate contradictory accounts of an event in newspapers, magazines, or books. As an historian, what methods of research would you use to determine which account is correct?

282. Role play a discussion between an archivist with a collection of rare documents and an historian who wants access to the documents. Consider the responsibilities of each.

For example - Archivist: I cannot allow you to handle these documents; they are originals and not replaceable." Historian: "These documents contain information that is not available elsewhere; these facts are vital to my research. Seeing them in the original also allows me to study the paper they are printed on."

283. Discuss the use of technology in various jobs of historians and archivists.

You might research the use of computers (for statistical work, for programing bibliographies, for simulating alternatives open to various figures of history at certain critical times). Preservation techniques and methods of dating and authenticating material should also be considered.

Research on computer programs will have to be carried out in the library or by consulting your math or computer programing teacher or someone in the computer business. Information on carbon-14 and phosphoresence dating methods might be obtained from the science teacher, or through library research.

284. Since jobs in history are scarce, it is helpful to see the various opportunities for other than full-time work. Invite to class:

a) Someone who has retired from the field of history

b) Someone new to the field

c) Someone who works part time in the field.

Before visitors come to class, you should discuss general questions you wish to ask all visitors and particular questions you may wish to ask one visitor only.

For example, you might ask the retired person:

- What do you do to stay active in the field?
- Have history occupations changed over a period of years?

A person new to the field might be asked:

- How did you choose a history occupation?
- Was there much competition for your job?
- How did you find your job?
- How can you get ahead?
- Are there activities outside of your paid work which help you in your work?

A person working part time might be asked:

- Did you choose to work part time? Why?
- If part-time work is not your choice, what are the problems of finding full-time work?
- Where else, outside of history occupations, might you look for work?

You also might be interested in talking to someone who works in another field, but who maintains an active interest in history. You might ask this person:

- Are there opportunities for volunteers?
- What local historical sites or issues are of particular interest?

285. Topics for student oral debate or written discussion:

a) "I was in Vietnam in 1964 and 1965 before it got bad," he said, "I have a certain closeness and it makes me a hell of a lot better archivist than a historian."

b) Advantages and disadvantages of a career in history

c) Historians are concerned only with events, not personalities.

d) History is the same for every generation.

e) History in textbooks is all the same.

f) Historians and archivists cling to documented facts; a sense of drama and imagination is lacking in their work.

g) The work of historians and archivists is irrelevant in a profit-minded, futuristic society.

h) There are many jobs and leisure time activities for high school graduates where some knowledge of historical research methods would be an asset - for example, secretary in a publishing company, teacher aide, tour escort. Hobbies might include reading historical novels, visiting historical museums.

Anthropologists

286. List your school courses and give a brief reason why each course would (or wouldn't) have some applicability to training as an anthropologist.

If interested, you might study and briefly outline some contributions of anthropological studies to our knowledge of evolution, language and history. (Your teacher could suggest some relevant books on these topics.)

287. Observe the physical arrangement of your classroom or that of other rooms in your school or that pictured in magazines. Discuss (or briefly list) what the arrangement suggests about educational process. For instance, seldom used objects are in out-of-the-way places. Seats in rows may indicate one kind of activity, seats in a circle another kind of activity. What is different about the arrangement of the art, drama, or music rooms?

288. Imagine that you are an archeologist. As part of your most recent study you must observe and make notes about a common household object. Notes should include the following information about the object:

Dimensions

Shape, color

Decoration, if any

Function

Location where found

Relation to other objects when found.

As part of your notes you may wish to include a drawing of the object. Other students might attempt to identify the object from information given, without looking at the drawing.

289. You are an anthropologist awakened from a sleep of 100 years. From observation of a household object, draw conclusions about our society.

Objects might include paper cups, electric toothbrush, clothing, television, faucet. Conclusions could include statements about technological advances, increase in speed of living, increased wealth, social changes, etc. Be careful to base your conclusions on identifiable evidence.

290. Discuss and/or list certain jobs which might be noted by a physical anthropologist as having long-term physical effects.

A few examples of physical modification are given in Exploring Careers in the Humanities: A Student Guidebook. General discussion can be drawn from your own knowledge. Examples might include athlete, miner, typist, jack-hammer operator.

291. Briefly outline duties of an anthropologist working as a teacher, museum worker, or public (government) archeologist. Consider advantages and disadvantages of each position. Select the setting which is compatible with your own interests, abilities, and personality and give reasons for your choice.

292. Consider that a new job requires you to move from a very cold to a very warm climate (or vice versa). Briefly (in an oral or written report) consider resulting changes in food, clothing, recreation, personal budget, personal relations. Assess your own ability to adapt to these changes.

293. Acting as a linguistic anthropologist, consider either special expressions or words which have different meanings to a small child, a teen-ager, an adult between 30 and 50, and an adult over 65.

Construct a mini-dictionary either giving meanings for special expressions such as "groovy" or compare the differing meanings of a single word such as "senior" for someone aged 16 and someone aged 66.

294. Create a new anthropology job for yourself in business. Convince your future employer of your expertise, the value of your services, the applicability of anthropology to current problems and your desirable personal characteristics.

295. Debate orally or discuss in a written report the pros and cons of the following topics which illustrate some areas of conflict in anthropological professions:

a) Invasion of privacy versus professional responsibility in anthropological study

b) Removing objects from country of origin to become museum objects in another country

c) Pressure to produce for those paying for field study versus need to do slow and careful research

d) Study reports of several archeological digs or anthropological field studies. Defend or refute the value of the research and its findings.

Economists

296. Clip and bring to class articles about economics from local and national newspapers and magazines. Note how many times in a day economic issues are mentioned in radio or television news broadcasts.

a) List terms often used by the media in discussing economic issues. Do you know what they really mean? A list of such terms might include "wholesale price index," "cost of living increase," "unemployment," "prime interest rate," etc.

b) Consider and discuss influences of the national or local economy on your life and budget and that of your gamily. Do national problems have any relationship to local food and oil prices, mortgage and rental rates, or local employment?

297. You are an economist employed by a manufacturer. Write to two other places seeking employment and mention two ways in which your skills could be put to use.

298. Choose a product that all students are familiar with (such as chewing gum, soda, ball-point pens, etc.).

a) Construct and carry out a market research survey of students about product use. You should decide what questions you wish to ask about a product such as brand name, price, reason for use, etc. You should also decide what information you wish to have about survey respondents (school grade, spending money, susceptibility to advertising) and about other influences (school rules, parents' choices, etc.).

b) Tabulate responses to survey or arrange in a way that answers informational needs.

Number of responses, percentage of responses, percentage of respondents not answering particular question, etc., should be considered. Answers may be tabulated to each question.

c) In an oral or written report cite leading brands and any conclusions you have reached about reasons for popularity. Support your conclusions with figures from survey. Figures may be presented as part of narrative (75 percent of girls preferred..) or in table or graph form.

299. Investigate and outline the structure of your town or city government and then decide upon an amount of funds available for a yearly budget.

a) Small groups of students could represent each department of local government. Each group should request a portion of the total budget to meet departmental needs.

b) Assuming that departmental demands exceed supply, departments should attempt to establish priorities and bring budgets within workable limits. Conflicts between departments (for example, between police funding and educational funding) should be resolved in the same manner in which they are resolved locally.

c) Again, assuming that demands exceed funds available, class as a whole could discuss new sources of revenue in future years.

300. Ask various people in the community on what basis they are paid. Consider annual salary, hourly wages, piece work, free-lance workers, and self-employed people who charge fees. Communal living, barter systems, jobs offering room and board might also be considered. Briefly outline various payment bases and consider the effect of each basis for payment upon work habits and way of life.

301. Call, talk with, or correspond with a large national company, a large local company, a small local business and someone who is self-employed. Inquire about fringe benefits offered employees. Construct a chart of the benefits offered.

Class as a whole should first discuss what fringe benefits (such as health or life insurance plans, educational aids, pension plans, vacation, paid holidays, merchandise discounts, bonus payments, etc.) you wish to inquire about. The economic impact of these benefits both for the employer and the employee should be considered.

If businesses are reluctant to give you information, talk with your parents about the benefits offered on their jobs.

302. Pick a setting in business, banking, or government compatible with your own interests and abilities, and outline two tasks that you as an economist would like to carry out in the setting chosen.

If you are interested in business you could create a marketing plan for a new product. The environmentally conscious could outline the cost of pollution to government. Those interested might invest winnings from the State lottery, etc. Be as imaginative or as conventional as you wish, but the tasks outlined should be realistic.

303. Imagine that you are an economist employed by a business manufacturing automobiles (or any other product). Outline various economic factors in automobile production. For instance, consider:

Supply of steel

Workers and wages

Market for cars

Price and profit

Influence of oil prices, pollution laws, etc.

Choose one factor that you think most important and recommend a consequent course of action to your employer. (A company interested in quick profit will produce cheaply and sell as high as the market will pay. A company interested in pollution control will necessarily produce a higher-priced car or put funds into research on electric motors, etc.) Various choices of important factors and consequent recommendations for action could be compared and contrasted.

304. If you enjoy mathematics, talk with your math teacher about econometric models and report to the class on their use.

305. Topics for oral or written discussion:

a) The economist in U. S. domestic politics - interrelationship of politics, economics, and family budgets

b) Use of statistics by economists to support conclusions which agree with or conflict with their own personal views

c) The economist and international relations - fluctuations in supply and demand of natural resources and effect on international relations

d) Is the role and influence of economists today too great or too small?

Geographers

306. Pick a local project, such as a new road, a planned recreational facility or school, a business which is moving. As a geographer, identify the elements of the project of concern to you.

You might also contact the local governmental department or business in question and ask if a geographer or planner is employed to help with the project. If so, what are his/her responsibilities?

307. Compile a list of words denoting geographic features peculiar to your part of the country. Consider the effect of these geographic features in producing a distinctive way of live. For example, bayou, levee, prairie, bottomland, desert.

308. From newspapers, current events magazines, and radio and tv news coverage, identify current international problems a geographer might help with.

Discussion could include exchange of natural resources, such as grain and oil, border disputes like that in Berlin, starvation in Africa, and population explosion in India, and natural disasters such as earthquakes and floods.

309. Geographers work in schools, in government agencies, in businesses. In each general area choose a specific setting such as a 9th grade geography class, a coffee importing business, the Defense Mapping Service. Make a chart outlining two or more tasks a geographer might do in each setting. Indicate the setting you would choose if you were a geographer.

310. You are a geographer who has worked for several years for the zoning board of a suburban community. You would like a change of scenery. Write two letters: one for a job which you describe and consider a promotion; one for a job which would offer you advantages different from those of your current position, but not necessarily a promotion.

You might compare letters with other students to see how different people view promotion and advantages of jobs differently.

311. Describe the geographical elements of your "ideal" place. Consult an atlas in the library or a road map to find out if such a place exists. Note how different maps give different information about an area. Discuss tasks of cartographers in making a single map which gives many kinds of information.

You should note how various maps indicate topographic and climatic features as well as population density and cultural features.

312. Study the interrelationship of geography and work availability in a particular area of the United States.

You might construct a map of job availability within your State and relate that information to geographic features such as natural resources, transportation availability, good farm land, recreational features, etc. The State Department of Labor should be contacted for employment statistics.

313. If you are interested in computers, you might study the use of computers in map-making. One of your friends interested in science might study how meterological instruments are used by geographers. Your science teacher could help you find information. Report your findings to the rest of the class.

314. Topics for oral or written discussion:

a) What can geographers do to protect/exploit natural resources?

b) Can geographers plan future land use?

c) Is the work of a geographer/planner more important in urban or rural areas?

d) Does the everyday work of geographers fit the "National Geographic" image?

Political Scientists

315. Discuss and briefly outline information a political scientist would need to understand your local government.

Discussion could include governmental structure; boundaries of precincts, counties, state representative and senatorial districts, background of elected officials; appointed officials; demographic make-up of town; sources of town funding; relationships with State and Federal agencies; influence of local groups such as labor unions or environmental groups, etc.

316. Conduct a poll of students in your class on a political issue. Present the results of the poll in graphic form. Discuss ways in which political scientists use information gained from polls.

Poll may simply ask what political party affiliation or non-affiliation students might choose. More complex polls might relate student choice to choice of parents. Other poll questions might center on local political issues such as new taxes, etc.

317. Choose an elected official who represents your area. By

consulting newspaper accounts, the official's office and/or the official, prepare a short political biography. Include formal education, early exposure to and involvement in politics, decision to run for office, change in political processes or views since election.

318. Describe several possible tasks of political scientists employed as teachers, government policy analysts or researchers, legislative aides. Relate knowledge of tasks required to your own abilities. Choose the position or setting in which you would be most successful and give reasons for your choice.

319. Outline areas of specialization in political science, such as voter behavior, international relations, etc., and choose the area most suited to your interests and personality.

320. Watch newspapers for reports of a bill in the State or Federal legislature which particularly interests you. Cut out and save articles about the bill. Write to your representative and inquire about the bill's support. As a political scientist, comment on likelihood for passage of the bill.

321. Talk to people who do not work in political science about the work of political scientists. You might talk with other students not familiar with careers in the Humanities with parents and with local government employees. Questions might include:

a) Can you name two tasks performed by political scientists?

b) Where do political scientists work?

c) Is their work important? Does it in any way affect your life?

d) What kind of a personality do you think a political scientist has?

In an oral or written report compare and contrast the opinions of others with your own opinions and knowledge of a political scientist's occupation.

322. Topics for oral or written discussion:

a) Advantages and disadvantages of a career in political science

b) Various tasks a political scientist could do as part-time work

c) Political science as a hobby

d) Is the influence of political scientists on government policy too great or too small?

e) Do political scientists have an obligation to make their research results available to the public?

Sociologists

323. Consider various ways in which society has changed since your parents were your age. Discuss possible reasons for change and conflicts caused by change.

You might focus on one aspect of social change such as laws, technology, social customs, politics, etc. You might talk with parents and other adults or draw information from publications, music, art, etc., of 25 years ago and today.

324. Briefly outline some "norms" used by students in your school. You might consider generally accepted classroom behavior, behavior in the halls, behavior at a school social function, speech and gestures used with teachers, speech and gestures used when talking with other students, modes of dress, etc. Do these "norms" differ for males and females?

Discuss what happens to the student who departs from norms or who does not act as teachers or students expect.

325. Identify different roles that you play in life and the groups that you belong to in carrying out various roles:

Son/daughter - family

Student - school

Citizen - community

Worker - job.

a) Briefly characterize your relationship to the group and your expected behavior in each role you have cited.

b) Discuss: would a change in one of your roles have any effect on your other roles. Are there times when you are uncomfortable with the behavior expected of you? Are there times when your roles conflict with each other?

326. Identify and gather information on various groups in your community. Examine the effect of these groups upon each other and on the community as a whole. Possible choices for study would be: professional groups; church groups; environmental, cultural or recreational groups; political groups, labor unions, etc.

You should decide what you wish to know about groups. Suggested information to gather:

Purpose of group

Group organization (president, secretary, etc.)

Profile of members

- Number of members
- Age of members
- Jobs of members
- Income of members
- Education of members

Function in community

Influence in community

Specific information on each group may be difficult to gather, but if class project is explained carefully, a member of the group you are studying may be able to suggest an answer that reflects the "average" group member.

You might compile tables or construct graphs illustrating answers to a specific question and compare/contrast answers between groups. The class as a whole might draw conclusions about group relationships such as, number of members can affect group impact on the community as a whole, etc.

You might also want to consider how many people belong to more than one group. Inquire about the attitude of one group toward another - what do the Democrats think of Republicans, etc. You might also discuss changes in individual groups over a period of years.

327. Watch for news of national opinion polls in the newspaper or on tv. Bring examples of information on polls to class. Discuss:

a) Variety of topics covered by polls

b) Method of collecting opinions for the polls (if any is given)

c) Way in which poll results are presented - as tables, graphs, narrative, etc.

d) Advantages and disadvantages of polls in indicating national opinion.

328. Collect various magazines. Note varying amounts of written, photographic, and advertising material in each. Compare and contrast treatment of similar subjects in different magazines Draw conclusions about the audience at which the magazine is aimed. Imagine an article that a sociologist might write for each magazine.

329. Draw up a list of occupations in the Arts and Humanities. Rank these occupations 1-3 (1 is top rating) in order of prestige. Examine possible reasons for ranking, for example, income, education social position, job security, service to community, etc.

a) Compile rankings of class and list jobs in order of prestige.

b) Compare and contrast ideas of prestige of Arts and Humanities occupations with ideas about jobs in other occupational clusters.

c) You might report on how your own ideas about jobs compare/contrast with ideas of the class as a whole.

330. State some stereotypes about jobs (all lawyers are rich, all garbagemen have no college education, all artists are emotional, etc.). Examine facts about occupation in question, or interview practitioners. Support or refute stereotype. Discuss possible causes for formation of stereotypes and cite instances where their use is helpful or harmful.

331. In an oral or written report pick the job setting for sociologists most compatible with your own interests and personality. (Consult Exploring Careers in the Humanities for some examples of settings.) Give reasons for your choice. Outline two questions about society that a sociologist (in the setting chosen) would try to answer.

332. Topics for oral or written discussion:

a) Is is possible for sociologists to "plan" social change?

b) There are/aren't many possibilities for sociologists to work for private businesses.

c) Job opportunities for sociologists are likely to increase/decrease in coming years.

d) Controlled experiments vs. sympathetic understanding in sociologist's research methods

e) "The degree of civilization in a society can be judged by entering its prisons." - Dostoevski

Activities which Relate to All Social Science Careers

(Anthropologists, Economists, Geographers, Political Scientists, Sociologists)

333. Choose a career as a social scientist which is most closely related to your interests. Discuss how educational preparation in each of the other social sciences and in history would be an asset to your career. Where would foreign language ability be a career enhancement?

334. Identify some common characteristics of social science occupations - for example most jobs are in teaching, jobs are scarce, graduate education is needed, similar methods of research are used, etc.

335. List entry-level jobs where social science (four-year college) graduates might find work - for example, personnel and management trainees, research assistants, insurance adjusters, paralegal assistant with on-the-job training.

336. Identify settings (schools, government agencies, museums, etc.) where many social scientists would work together. Define the type of contact they might have working with each other in each setting.

337. Identify which Humanities practitioners might find a job in urban renewal. Identify their roles and tasks.

338. Discuss food consumption (and food shortage) in different areas of the country. Consider and briefly outline the ways in which each of the following would approach a study of food consumption. For example, a political scientist would want to know about laws and food programs of government agencies.

Political Scientist
Economist
Geographer
Sociologist
Anthropologist

Language Occupations

339. Translate any two of the following: a poem, a recipe, directions for operating an appliance, an advertisement, a scientific experiment. Compare and contrast the abilities and specific knowledge needed by the translator in each case.

340. Role play an escort interpreter in two of the following situations:

- A tour of a factory
- A party for tour members
- Scheduling accommodations
- City sight-seeing tour

Comment on special problems of each situation - voice control needed, vocabulary, background knowledge, and personality.

341. Prepare an oral or written report on "Why I would be a better Interpreter than a Translator" (or vice versa). Relate abilities, skills, and personality characteristics needed by interpreters and translators to your own abilities, skills, and personality.

342. Since there are very few interpreters and translators who receive a full-time salary, it is helpful to understand free-lance work. Invite to class, or correspond with, someone who works free-lance as a translator or interpreter. Some sample questions might be:

- What does free-lance mean?
- What are the advantages and disadvantages of working free-lance? How do you find work?
- Do you get reimbursed for travel expenses?

If interpreters or translators are not available locally, professional associations might suggest someone willing to correspond with the class. (See addresses in Appendix 4.)

343. Role play a conversation between an importer and an exporter. You should maintain the courtesies exchanged when two strangers meet. As importer and exporter you might converse in a common language or use the services of an interpreter. Discussion might include prices and shipping process. Later, you should discuss with classmates whether you think business is conducted more efficiently in a common language or through an interpreter.

344. Pretend that you are an politician and deliver a speech in a foreign language. Have another student act as interpreter for the class (the class should also be able to understand the language of the politician).

This activity will be more challenging if the interpreter deliberately imposes his/her own opinions on the speech of the politican. The class should discuss the possibilities for distortion of feeling, emphasis, and fact by the interpreter and the consequences of this distortion. Students might also comment on the need for language skills in international relations today.

345. Identify a job for a person who is fluent in a foreign language and a job for a person who has some language skill in addition to other skills in the following settings: education, business, government, communication, the arts. Briefly outline the use of language skills in each job.

346. Correspond with the personnel department of a large multinational corporation or an agency of the Federal or State government. Inquire about current jobs which call for language skills. Ask which languages are used most at this time and which will be used most in the next ten years. Compare information with what you know about languages currently in demand. Discuss reasons for changing demands - for example, relations with different countries, differing patterns of world trade, etc.

Examples of large corporations to contact might be Coca-Cola, General Motors, Exxon, Eastman Kodak. The social services division of State government might be contacted or the Foreign Service branch of the U. S. Department of State might give you some interesting answers.

347. Invite to class a person who uses English as a second language. Ask him/her about language-related problems of their life in this country. (For example, words which sound the same but have different meanings, slang and idioms)

A person who uses English as a second language might also be interviewed at home or over the phone. At that time, in private conversation, it might be interesting to explore whether those who do not speak English well are aware of any discrimination, either when job-hunting, or in social relations. You might also discuss what difficulties you might encounter when living in another country.

348. Compile a list of words from other languages which have become part of the American vocabulary. Words might include musical, medical or legal terms, as well as words used in everyday conversation (for example, "cafe," "rendezvous," "pronto," "gesundheit," "hippopotamus").

349. Compile a file of resources in the local area for a chosen foreign language. Such a file might include information on literary works in the library, foreign language publications, recordings, radio and tv programs, restaurants, cultural associations, and people who are naturalized citizens or visitors to this country.

Lawyers, Judges, Paralegals
(Court Reporters and Legal Secretaries, too)

350. List briefly or discuss ways in which laws directly affect your life. Consider education laws which require school attendance; immunization requirements; drug laws; safety laws; voting laws; child guardianship laws; liquor and smoking laws; laws which do not permit minors to enter contracts, etc.

351. Invite to class (or correspond with) a lawyer who:

- Works for a firm of lawyers, but is not a partner
- Is a partner in a large law firm
- Is beginning his/her own practice.

You should prepare questions before class. Questions should cover basic duties, advantages and disadvantages of particular work setting, educational requirements, and personality characteristics needed in each instance.

352. Plan a visit to a local courtroom. The visit should be coordinated with court personnel well in advance of visit. You should have questions prepared. Discuss court jurisdiction, duties, work schedules, problems, etc., with court personnel. Small groups of students might choose to talk with either the clerk of courts, bailiff, court reporter, lawyers, or judge. Each group could then report to class on what they have learned.

353. Write to local or State bar associations and ask about specific requirements for becoming a lawyer or a judge in your State. Compare your findings with the usual requirements listed in Exploring Careers in the Humanities: A Student Guidebook.

354. If you are interested, find out more about various available methods of shorthand reporting. Being aware of technological possibilities such as videotape, prepate an oral or written report on why people are still the best reporters.

355. Imagine that you are either:

- A free-lance court reporter
- A legal secretary
- A paralegal
- A lawyer in a small firm.

You want a promotion. Outline what you consider to be promotion possibilities; also consider educational requirements. Plot your steps toward your promotional goal.

356. In class discussion compare and contrast benefits and problems of salaried and free-lance work for both shorthand reporters and lawyers. In an oral or written report, choose the type of work, pay, and resulting life-style which most nearly meets your career expectations. Give reasons for your choice.

357. Survey people not working in a law occupation. Ask:

- What occupations in law are you aware of?

- What income do you suppose most lawyers make?

- What kinds of work do most lawyers handle?

- What law-related occupation is the most prestigious?

Compare and contrast responses with your own knowledge of, and feelings about, law occupations.

358. Compare and contrast (in an oral or written report) what you have learned about lawyers and judges with what is portrayed on television programs. Considerations might include:

- Do tv programs emphasize one kind of law practice?

- Are programs misleading in their portrayal of lawyers' and judges' life-styles and work?

- Are there any obvious errors about legal occupations in the program?

359. If possible, visit, interview, or invite to class a politician who is trained as a lawyer. Discuss the interrelationship of politics and law.

Discussion might include idea that laws are not static, but changing as society changes. Points of discussion might be laws on gun control, drug use, abortion, or school prayer. Different levels of law (Federal, State, local) might also be brought into the discussion.

360. If interested, you could explore a law specialty. Specialties could include the following:

Arts
Bankruptcy
Civil rights
Conservation
Consumer
Copyright
Divorce
Insurance
Labor
Medical
Patent
Sports
Tax
Welfare

If you cannot find a local lawyer who deals in cases involving any of the above specialties, the local bar association may be able to suggest someone who would cooperate with the study. Special duties and educational requirements of each specialty should be considered. Report information gained to class.

361. You might explore other jobs which involve some knowledge of laws and legal procedures. Possibilities include:

Political scientist
Police officer
Criminologist
Parole officer
Law professor
Insurance adjuster.

362. Topics for discussion or written analysis:

a) Laws develop in response to value systems (or needs)

b) Possible ethical conflicts in law occupations

c) Due process versus red tape and court case loads in the work of lawyers and judges.

Museum Workers

363. Write to museums and request employment information, educational brochures about the museum and its services, and an annual report if one is available. (*The Official Museum Directory*, published by the American Association of Museums, lists museums throughout the country and can probably be found in your community library.)

This activity should acquaint you with services and literature offered by museums. An annual report often provides an insight into collection and funding methods as well as staffing patterns and a museum's current goals - such as broader representation in its collections or more public services, etc.

364. Visit the museum nearest you. Note the major focus of the museum (art, history, industry, natural history, etc.) and observe how exhibits, personnel, and available information in brochures, labels, help to carry out that focus.

Before visiting the museum class members should divide into groups according to the major functions of museums (research, collection, preservation, exhibition, education). Students should prepare questions in advance about which personnel carry out which functions and what kind of training and skills are most relevant to the particular museum function. A letter to museum personnel before the visit would assure that each group would be able to talk to a knowledgeable museum staff member.

365. Choose the type of museum which is most interesting to you.

a) Within this museum, choose the job which best relates to your personality and abilities. (Curator, registrar, conservator, teacher, museum technician, etc.) Give reasons for your choice.

b) Outline the educational preparation necessary for your job. Also note courses helpful to *all* museum personnel.

c) Write a letter applying for your chosen job. Cite training, skills, and personal characteristics which suit you for this position. Also cite membership in professional associations and any other references which might prove helpful in securing a job.

d) Briefly describe the tasks of your chosen job in a large museum and in a small museum.

e) Functioning in your chosen job, describe your cooperation and/or conflict with other museum personnel.

f) Assume your museum job is part-time. Describe several other possibilities for part-time work which you are suited for.

g) Assuming you would like a promotion or a change of pace, write a letter which will bring about the desired change.

You should note whether change to a new setting or higher salary requires further training. You should also decide what "promotion" means to you or what advantages a change of pace such as part-time work might offer. Compare letters with other students to see variety of choices and options.

366. Carry out a special project which indicates your understanding of a museum job. If you are interested in a job as curator, outline a collections need or the research process involved in properly identifying and authenticating an object. If you are interested in biology, prepare a museum specimen. As an exhibit preparator you might construct a diorama, or as a director you could discuss problems of museum security. If you are interested in chemistry find out about preservation and restoration techniques for certain types of objects, such as old paintings, broken and scarred tables, broken statuary, etc.

367. Prepare on oral or written report on the anthropologist, historian, or scientist, as curator noting the common and differing elements of their tasks, skills and training. Also note in which particular kind of museum each would be most likely to work.

368. With other members of the class; create a museum. You might make a museum about your school, or about your local neighborhood. The director would arrange for museum space and funding as well as coordinating the work of others. Curators should determine what is needed for the collection and why. Exhibit preparators and conservators would cooperate on display set-up. Registrar would make a notebook describing each object and telling where it came from. The educational department would prepare explanatory literature like brochures and museum labels, etc.

369. Topics for discussion

a) The contemporary museum: dusty institution or living social force?

b) Museum collections: cultural exchange or rip-off?

c) Museum funding: preserve of the rich or public responsibility?

Religious Occupations

370. Invite to class

a) Someone who has retired from a religious occupation

b) Someone new to the field

c) Someone who works part-time in the field.

Before visitors come to class, you should prepare general questions you wish to ask all visitors and particular questions you may wish to ask one visitor only. Local clergy members may be helpful in locating people to talk with the class.

A retired person might be asked:

- What do you do to stay active in religious work?

- Have religious occupations changed over a period of years?

A person new to the field might might be asked:

- How did you choose your occupation?

- Was there much competition for your job?

- How did you find your job?

A person working part-time might be asked:

- Did you choose part-time work? Why?

- Are there many part-time or volunteer positions available?

- Are there problems today in finding full-time work?

371. List business skills needed by clergy members (or church and synagogue administrators) and briefly tell how each skill is used in the operation of a church or synagogue.

372. Assume that you have deep religious faith. Make an oral or written report on "Why I would (or wouldn't) be a good clergyperson." Relate your own abilities and personality to that needed by a member of the clergy.

373. Consider various methods by which religious personnel are paid to meet their basic needs for sustenance. Give examples of each. Consider the effects of method of payment on manner of living.

Examples could include yearly salary as earned by clergy members and administrators (some also receive housing); fees earned for conducting special ceremonies, fees earned by part-time workers like cantors; housing, food, and clothing, etc., provided to religious brothers and sisters.

374. List several of your occupational desires and expectations (income, responsibility, prestige, etc.).. In an oral or written report try to objectively answer the question, "Would my desires and expectations be met by a career in religion?"

375. Find out about opportunities for work in a religion other than Christianity or Judaism. Are the opportunities for jobs similar to those of clergy member, religious brother and sister, church administrator? Report your findings to the teacher or to the class.

This activity could be done in a school or community library or through correspondence or interviews. Examples of religions to consider are: Buddhism, Hinduism, Islam, Shintoism.

376. Topics for oral or written discussion:

a) A certain sense of detachment from (or involvement in) other people's lives is needed in religious occupations.

b) Occupations in religion will have grown (declined) by 2000 A.D.

c) Those in religious occupations should be involved in (removed from) the worry of everyday societal pressures, such as income, fashionable clothing, etc.

d) There are advantages and disadvantages in religious occupations.

Special Librarians

377. Choose the librarian's specialty which is best suited to your interests (for example, art, music, map, law, etc.).

a) Outline the educational requirements necessary for your field.

b) Describe the types of materials you would work with.

c) Pick the work setting most compatible with your specialty and with your personality (school, business, government agency, etc.).

d) Describe how you might help clients in the setting chosen.

e) Create a floor plan. Arrange the library area in the way which would be most efficient for you and which would most effectively serve your clients.

f) From appropriate references (card catalog, Books in Print, Reader's Guide to Periodical Literature, etc.) in the school or community library, compile a bibliography of materials relevant to your specialty and chosen setting.

g) Annotate - briefly describe and criticize - a few of the entries in your bibliography.

h) Briefly describe community organizations whose activities would be interesting to your clients.

i) Make a bulletin board for your library.

j) Assuming that you work part-time, describe other work or professionally related activities which would consume the rest of your "working" hours.

378. Prepare an oral or written report, "Library skills are/are not related to my career expectations." Give supporting reasons for your position. Note jobs in other than library work where it is important to know how to use a library.

Activities which Relate to All Humanities Occupations

379. Describe how basic English and math skills are useful in all Humanities occupations.

380. Give examples of the uses of the computer in Humanities careers, for example in archival work, in economics, in poll-taking.

381. Library skills are important in every Humanities occupation. Give an example of occasions when a historian, an anthropologist, an economist, a sociologist, a political scientist, a museum curator, a translator would need to consult reference volumes.

382. Discuss how the amount of education "required" for a job is related to the job market. For example, a Ph.D. is now "required" for many entry-level college teaching positions because there are many candidates with Ph.D.'s available for these positions.

383. Outline and discuss the services of professional associations to members and the function

of professional associations in the job world. In the Directory of Associations in your library identify associations which might be important to the career field you are interested in.

384. Tell about your own work or volunteer experiences or about your hobbies and relate them to possible work in the Humanities.

385. If you were interested in a specific Humanities occupation, what could you do now to further that interest? (volunteer, part-time work, visiting businesses, talking to people in the occupation, reading, etc.)

386. If you are, for some reason, unable to reach a specific career goal such as a job as an economist, what other work could you do which would in some way carry out your interests, or what ways, other than work, could you continue your interest?

387. Briefly discuss the relationship between work, work setting or work conditions and resulting effect on life-style. (For instance, a job which requires a great deal of travel affects your life; so does night work, or work which is physically rigorous.)

388. Imagine that you have lost your job over an ethical conflict with your employer. You feel that you were right, but you were fired. How will you treat this problem when you apply for your next job?

389. Talk to people who have been (or are) successful in more than one occupation. Ask if skills from one job were transferable to another. Ask what caused the change in occupation. Was it desire for more income, more satisfaction, a different way of life, or was it a change in response to new interests? For some, was it "being in the right place at the right time?"

390. Research and report on examples of minority professionals who have overcome obstacles to achieve success in Humanities occupations. (The Dictionary of American Biography might be consulted for this activity, as well as the encyclopedia and current periodical literature.)

391. Examine new innovations in the world of work such as paternity leave, tandem jobs, company day care centers, etc. and discuss their impact on working conditions and family life.

APPENDIX 1.

JOB TITLES IN THE ARTS AND IN THE HUMANITIES

DANCE

I. Performance and Creation

A. Choreographers

1. Ballet
2. Modern dance
3. Jazz dance
4. Theater
5. Film
6. Television
7. Night club
8. Folk dance ensemble

B. Dancers

1. Ballet
2. Modern
3. Jazz
4. Popular
5. Theater
6. Film
7. Television
8. Night club entertainers

C. Dance Notators

1. Notator
2. Reconstructor
3. Autographer

D. Musicians

E. Designers

1. Stage scenery designer
2. Lighting designer
3. Costume designer

II. Production and Application

A. Production Management - Manager, Dance Company

B. Camera, Lights, Sound

C. Stage Set, Properties

D. Costumes, Hairstyles, Makeup

III. Dance Business

A. Arts Business Management: Concert Management

B. Sales

1. Manager, dance studio
2. Salesperson, dancing instruction

C. Professional Associations and Organizations

D. Legal and Financial Services

IV. Dance Education

A. Teaching

1. School, college
2. Private studios
3. Folk dance societies
4. Ballroom studios

B. Community Arts Services

Library services - Bureau of Dance Notation

C. Dance Therapy

1. Hospitals
2. Clinics
3. Correctional institutions

D. Writers and Researchers

1. Dance critics
2. Dance historians

E. Government Services

1. State and regional Councils on the Arts
2. City officers of cultural affairs

MUSIC

I. Performance and Creation

A. Instrumentalists

1. Solo performers
    - a. Concert
    - b. Television, radio
    - c. Recording studio
    - d. Night club
    - e. Special events
2. Accompanists
    - a. Recitals
    - b. Choral concerts
    - c. Opera rehearsals
    - d. Ballet rehearsals
    - e. Dance classes
    - f. Music shows, Music theater
    - g. Night club
    - h. Television, radio
    - i. Recording studio
3. Orchestral and band musicians
    - a. Symphony
    - b. Theater
    - c. Ballet
    - d. Opera
    - e. Popular bands and groups
    - f. Recording studio
    - g. Radio, television
    - h. Chamber music
    - i. Armed forces bands
4. Organists and other church musicians
    - a. Organists (pipe and electric)
    - b. Minister of music
    - c. Other instrumentalists (special performances)
    - d. Carillon

B. Vocalists

1. Soloists
    - a. Concert
    - b. Chamber music
    - c. Opera
    - d. Music theater, music show
    - e. Church soloist
    - f. Popular vocalist
2. Ensemble
    - a. Opera chorus
    - b. Music theater chorus
    - c. Chamber singers, madrigal
    - d. Professional chorus
    - e. Church choir

C Conductors

1. Symphony and chamber orchestra
2. Ballet
3. Opera
4. Television, radio
5. Schools, colleges, universities
6. Civic music organizations
7. Popular bands
8. Armed forces bands

D. Composers

1. Composers
    - a. Symphonic, chamber, opera
    - b. Popular song
    - c. Commercial jingle
    - d. Motion picture
    - e. Music theater
    - f. Music for teaching

2. Arrangers
    a. Orchestrators
    b. Copyists
3. Librettists
4. Lyricists

E. Dancers
    1. Ballet dancers in opera
    2. Chorus dancers in music theater
    3. Dancer in night club review

F. Designers in Opera and Ballet

II. Production and Application

A. Production - Performance Management
    1. Symphony orchestra managers
    2. Chorus managers
    3. Stage managers

B. Sound, Lights, Technical Equipment Operators
    1. Acousticians
    2. Sound equipment operators
    3. Light show operators
    4. Lighting engineer

C. On-Site Recording and Broadcasting
    1. Broadcast director
    2. Broadcast engineer
    3. Camera person
    4. Announcer
    5. Recording engineer

Studio Recording
    1. Record producer
    2. Artist and repertoire person
    3. Recording engineer
    4. Sound person
    5. Sound mixer
    6. Sound and lab engineer
    7. Recording machine operator
    8. Microphone operator
    9. Dubbing machine operator

D. Stage Set, Properties
    1. Opera
    2. Ballet
    3. Musical comedy

E. Costumes, Hairstyles Makeup
    1. Opera
    2. Ballet
    3. Musical comedy

F. Musical Technical Services
    1. Acousticians
    2. Instrument building and maintenance
        a. Customarily hand-crafted acoustic instruments
            (1) Fretted string
            (2) Harp
            (3) Harpsichord
            (4) String (violin)
            (5) Brass and wind
        b. Music instrument repair
        c. Instruments customarily produced in factories
            (1) Accordian
            (2) Pipe organ builder, installer, tuner
            (3) Brass and wind instruments
            (4) String instruments
            (5) Pianos
            (6) Percussion instruments
            (7) Fretted instruments
        d. Electronic musical instruments
            (1) Synthesizer
            (2) Electronic organ
            (3) Electric guitar
            (4) Electric piano
            (5) Electric versions of other instruments
    3. Piano tuners, organ tuners

G. Publishing
   1. Publisher
   2. Music editor
   3. Proof reader
   4. Music grapher
   5. Music engraver
   6. Music copyist

III. Music Business

A. Arts Business Management - Concert Management
   1. Concert manager
   2. Booking agent
   3. Business agent
   4. Hiring contractor

B. Sales, promotion
   1. Salesperson, musical instruments and accessories
   2. Salesperson, sheet music
   3. Salesperson, recordings, tapes

C. Professional Associations and Organizations

D. Publishing

E. Instrument Manufacture

F. Recording Industry

G. Legal and Financial Services
   1. Music copyright lawyers
   2. Copyright experts
   3. Performing and broadcast rights organizations

IV. Music Education

A. Teaching
   1. Public school
      a. Supervisor
      b. Director
      c. Teacher
   2. College, conservatory
   3. Community music school
   4. Private studio
   5. Music store

B. Community Arts Services
   1. Museum services - curator, historical instrument collection
   2. Library services
      a. Institutions (public, university)
      b. Performing organization
      c. Music theater
      d. Opera
   3. Community cultural affairs coordinator

C. Music Therapy
   1. Hospitals
   2. Clinics
   3. Correctional institutions

D. Writers about Music
   1. Musicologists
   2. Music critics
   3. Program annotators
   4. Album note writers

E. Government Services
   1. State and local Councils on the Arts
   2. City office of cultural affairs
   3. Program monitor

THEATER AND MEDIA

I. Performance

A. Actors

1. Actor
2. Double
3. Stand-in

B. Entertainers

1. Comedian
2. Magician
3. Puppeteer
4. Mime
5. Dramatic reader
6. Story teller
7. Master of ceremonies
8. Impersonator/mimic
9. Hypnotist
10. Ventriloquist
11. Model
12. Photographer's model
13. Artist's model
14. Barker
15. Show "girl"
16. Circus performers
    - a. Clown
    - b. Acrobat
    - c. Aerialist
    - d. Juggler
    - e. Thrill performer
    - f. Ringmaster
    - g. Stunt person
    - h. Fire eater

C. Newspeople/Announcers

1. Broadcast journalist
2. Announcer
3. Specialized television reporters
4. Sportscaster
5. Disc jockey

D. Directors

II. Writers and Script People

A. Playwrights

B. Scriptwriters

1. Screenplay writer
2. Continuity writer
3. Scenario writer
4. Gag writer
5. Title writer
6. Reader
7. Script clerk
8. Script assistant

III. Designers and Production People

A. Designers

1. Scene designer
2. Costume designer
3. Lighting designer
4. Sound designer
5. Art director (motion picture)

B. Backstage Theater

1. Technical director
2. Stage manager
3. Assistant stage manager
4. Stage carpenter supervisor
5. Stage settings painter
6. Grip (stagehand)
7. Flyer
8. Curtain operator
9. Rigger
10. Circus supervisor
11. Property supervisor
12. Property handler
13. Prop maker
14. Costumer
15. Wardrobe supervisor
16. Costumer assistant
17. Electrician supervisor

18. Lights operator
19. Master sound technician
20. Sound person
21. Makeup person
22. Hairstylist

C. Media Production

1. Technical director
2. Stage manager
3. Camera operator
4. Motion picture equipment supervisor
5. Motion picture projectionist
6. Film editor
7. Film technician
8. Vault custodian
9. Film clerk
10. Film assistant
11. Special effects specialist
12. Carpenter supervisor
13. Set decorator
14. Painter
15. Greens planter
16. Grip
17. Rigger
18. Production coordinator
19. Property master
20. Property handler
21. Prop maker
22. Shopper
23. Property custodian
24. Special events coordinator
25. Costumes supervisor
26. Dresser (costumer assistant)
27. Gaffer
28. Studio electrician
29. Lights technician
30. Sound effects specialist
31. Recordist
32. Mixer
33. Re-recording mixer
34. Cutter
35. Engineer
36. Playback equipment operator
37. Microphone operator
38. Microphone boom operator
39. Audio operator
40. Makeup supervisor
41. Hairstylist

IV. Theater and Media Business

A. Producers

1. Producer
2. Executive Producer
3. Associate Producer
4. Assistant Producer

B. Theater Businesspeople and Managers

1. General (business) manager
2. Production (company) manager
3. Publicity director (public relations manager)
4. Press agent (assistant)
5. Advance press agent
6. Theater manager
7. House manager
8. Box office treasurer
9. (Head) usher
10. Ticket taker

C. Television and Radio Directors

1. Program department director
2. Production manager
3. News director
4. Program (production) assistant
5. Public affairs director
6. General (station) manager
7. Business manager
8. Copyright expert

D. Agents and Salespeople

1. Literary agent (and script rental agent)
2. Personal manager (business agent)
3. Booking agent
4. Ticket broker
5. Tv-radio time salesperson
6. Sales manager
7. Traffic manager

V. Theater and Media Education

A. Teachers and Librarians

1. College or university faculty member
2. Secondary school teacher
3. Elementary school teacher
4. Adult/community education teacher
5. Private acting teacher
6. Film librarian

B. Writers about Theater and Media

1. Critic
2. Research/dissertation writer
3. Instructional writer
4. Theatrical biography writer
5. Research director (motion picture technical advisor)
6. Historian

VISUAL ARTS AND CRAFTS

I. Commercial Art: Visual Communications

A. Illustration

1. Illustrator
2. General illustrator
3. Technical illustrator
4. Fashion artist
5. Cartographer
6. Cartoonist (printed media)
7. Colorer
8. Medical illustrator
9. Calligrapher
10. Courtroom artist
11. Cartoonist, motion picture, tv
12. Scenic artist
13. Architectural renderer

B. Graphic Design

1. Graphic designer
2. Production manager, advertising
3. Director, art
4. Book designer
5. Cover designer
6. Typographer
7. Layout planner
8. Paste-up planner
9. Mechanicals planner

C. Printing Process

1. Printer
2. Compositor
3. Lithographer
4. Etcher
5. Silk screen printer
6. Screen maker, photographic process
7. Photoengraver
8. Engraver
9. Music grapher
10. Stripper
11. Color separator

D. Displays and Signs

1. Manager, displays
2. Display designer
3. Display artist
4. Director, merchandising display and specialties department
5. Merchandise displayer
6. Display assembler
7. Sign designer
8. Diorama model maker
9. Sign painter
10. Sign writer, hand

E. Photography

1. Photographers
    - a. Photographer
    - b. Photographer, news
    - c. Photographer, commercial
    - d. Photographer, portrait
    - e. Photographer, I.D. bureau
    - f. Photographer, scientific and biological
    - g. Photographer, aerial
    - h. Photographer, finish
    - i. Photographer, street
    - j. Photo researcher
    - k. Photographer, photo-engraver
    - l. Photographer, lithographer
2. Photo-Technicians
    - a. Photo technician
    - b. Film developer
    - c. Copy camera operator
    - d. Photo finisher
    - e. Negative cutter and spotter
    - f. Photo checker and assembler
    - g. Photograph retoucher
    - h. Colorist, photography

II. Commercial Art: Product Design

A. Industrial Design

1. Industrial designer
2. Commercial designer
3. Model maker
4. Package designer
5. Industrial renderer
6. Patternmaker
7. Sample maker
8. Model builder
9. Designer with specialties in:
    a. Furniture
    b. Cabinetry
    c. Fixtures
    d. Metalwork
    e. Musical instruments
    f. Jewelry and flatware
    g. Glassware
    h. Tile
    i. Toys

B. Textile and Fashion Design

1. Textile designer
2. Cloth designer
3. Screen printer
4. Clothing designer
    a. Fur
    b. Hats
    c. Shoes
    d. Handbags
5. Copyist
6. Master tailor
7. Dressmaker
8. Wallpaper designer
9. Carpet designer

III. Commercial Art: Environmental Design

A. Architecture

1. Architect
2. Architectural drafter
3. Renderer, architecture
4. Architectural modeler

B. Landscape Architecture

1. Landscape architect
2. Landscape drafter

C. Environmental Designer

Urban planner

D. Interior Designer

1. Interior designer
2. Color expert
3. Stage set designer
4. Miniature set designer

IV. Fine Art

A. Fine Artists

1. Two-dimensional art
    a. Painter
    b. Drafter
    c. Muralist
    d. Photographer
    e. Printmaker
    f. Calligrapher
2. Three-Dimensional Art

    Sculptor
3. Other "Mixed" Media Art
    a. Experimental materials artist
    b. Independent film maker
    c. Computer artist
    d. Media artist
    e. Experimental artist

B. Craftpersons - in:

1. Wood
2. Clay
3. Leather
4. Stone
5. Plastic
6. Horn/bone/shell
7. Fiber
8. Glass
9. Metals
10. Print
11. Misc./combined materials
12. Misc./other materials

V. Crafts

- A. Handcrafts/Craftspersons and Designers
  - 1. Wood design
    - a. Cabinetmaker
    - b. Woodcarver
    - c. Boatbuilder
    - d. Wood sculptor
    - e. Instrument maker
  - 2. Clay design
    - a. Ceramicist
    - b. Potter
    - c. Tile designer
  - 3. Leather design
    - a. Leather worker
    - b. Shoemaker, custom
    - c. Sandal and belt maker
    - d. Saddle and harness maker
  - 4. Stone design
    - a. Sculptor
    - b. Carver
    - c. Worker
  - 5. Plastic design
    - a. Sculptor
    - b. Jeweler
  - 6. Horn/bone/shell design
    - a. Carver
    - b. Jeweler
    - c. Scrimshaw artist
  - 7. Fiber design
    - a. Weaver
    - b. Basket maker
    - c. Spinner
    - d. Dyer
    - e. Needleworker
    - f. Quilt maker
    - g. Fabric printer
    - h. Macramaist
    - i. Non-loom fiber worker
    - j. Rug maker
    - k. Custom sewer
  - 8. Glass design
    - a. Glass blower
    - b. Glass decorator
    - c. Stained glass worker
    - d. Mosaicist
  - 9. Metal design
    - a. Silversmith (goldsmith)
    - b. Jeweler
    - c. Metal sculptor
    - d. Blacksmith
    - e. Enamelist
  - 10. Printmaking
    - a. Bookbinder, hand
    - b. Small press printer
  - 11. Miscellaneous/combined materials
    - a. Bead maker
    - b. Toy maker
    - c. Crafts tools designer
  - 12. Miscellaneous/other materials
    - a. Floral designer
    - b. Candlemaker
    - c. Paper craftsperson
    - d. Decoupage worker
- B. Technical Services, Fine Art
  - 1. Picture framer
  - 2. Mat cutter
  - 3. Fine art printer

VI. Art Education

A. Teaching

1. Faculty member, college or university
2. Teacher, secondary school
3. Teacher, elementary school
4. Teacher, kindergarten
5. Teacher, nursery school
6. Teacher, visiting
7. Instructor, vocational training
8. Director, art department
9. Teacher, adult education
10. Director, vocational training
11. Director, special education
12. Art supervisor
13. Education specialist
14. Instructor, on-the-job training

Settings

It is impossible to list teaching jobs by subject, as *every* skill, and every possible combination and permutation of skills which appear in these listings, can conceivably be taught. Instead, teaching jobs will be listed by setting rather than by subject.

The above teachers can work in:

Pre-, private or public schools

Elementary, junior, or senior high schools

Specialized schools

Community centers

Junior colleges, colleges, and universities

Trade schools

Army bases

Recreation departments

Educational tv stations

Prisons

Private studios

Workshops

B. Museum Education

1. Museum educator
2. Museum designer
3. Publications specialist
4. Publicity specialist
5. Conservator

C. Writers about Art

1. Critic
2. Art reporter
3. Art reviewer

D. Art Librarians

E. Art Therapy

1. Art therapist
2. Occupational therapist
3. Expressive or play therapy

VII. Arts Business and Management

A. Art, Crafts Management

1. Arts manager
2. Director, art/crafts organization, government or private
3. Researcher, art/crafts organization, government or private
4. Administrator, art/crafts organization, government or private
5. Public relations worker, art/crafts organization, government or private

B. Exhibiting and Sales and Promotion

1. Gallery director
2. Gallery assistant
3. Private dealer
4. Collections "advisor"
5. Director, crafts center
6. Director, crafts fair
7. Craftspersons' agent
8. Artists' agent
9. Publicist
10. Appraiser
11. Cataloguer
12. Owner, retail shop or gallery
13. Manager, photogallery or studio
14. Salesperson, art/crafts
15. Salesperson, signs and displays
16. Director, hobby shop
17. Sales, import crafts
18. Arts, crafts supply salesperson
19. Designer, shop or gallery exhibits

WRITING

I. Creating

- A. Literary Writers
  - 1. Poet
  - 2. Novelist
  - 3. Short story writer
  - 4. Essayist
  - 5. Non-fiction writer
  - 6. Biographer
  - 7. Playwright
  - 8. Scriptwriter for radio, tv, film
  - 9. Librettist
  - 10. Lyricist for music
- B. Journalistic Writers
  - 1. Social commentator
  - 2. Political commentator
  - 3. News reporter
  - 4. Feature writer
  - 5. Humor writer
  - 6. Arts critic
    - a. Theater
    - b. Television
    - c. Movies
    - d. Music
    - e. Visual arts
    - f. Architecture and design
    - g. Books and other publications
  - 7. Special reporter
    - a. Sports
    - b. Human relations
    - c. Home-related topics
    - d. Social events
    - e. Hobbies
    - f. Travel
    - g. Financial topics
    - h. Governmental topics
    - i. Concerns of special groups
    - j. Health topics
    - k. Community and public affairs topics
    - l. Puzzles, games
    - m. Headlines, captions
    - n. Obituaries
    - o. Arts
    - p. Education
  - 8. News analyst
  - 9. Editorial writer
- C. Specialized Writers
  - 1. Advertising copywriter
    - a. Newspaper
    - b. Magazine
    - c. Radio, tv
    - d. Other
  - 2. Public relations writer
    - a. Newspaper
    - b. Radio, tv, other media releases
    - c. Articles placed in trade journals
    - d. Publications sponsored by a particular company or organization
  - 3. Technical writer
    - a. Company news releases
    - b. Advertisements
    - c. Sales materials
    - d. Journal articles
    - e. Grant proposals
    - f. Company publications
  - 4. Educational writer
    - a. Texts and other instructional materials
    - b. Journals and other media
    - c. Reference publications
      - (1) Lexicographer
      - (2) Encyclopedia research worker

5. Greeting card and other message writers
6. Game creators

II. Editors

A. Literature (books and journals)

1. Chief editor
2. Editor
3. Editorial assistant
4. Manuscript reader
5. Copy editor
6. Index editor
7. Proofreader

B. Journalism (newspapers, magazines, tv, radio)

1. Managing editor, all media
2. Specialized editors, all media
    a. Editorial pages or tv, radio time
    b. City, State, U.S., or international news editor
    c. Specialized department editor
    d. Photography and film editor
3. Editorial assistant
4. Rewrite person
5. Copy editor
6. Proofreader

C. Specialized Writing

1. Advertising editor
2. Public relations editor, rewriter
3. Technical editor
4. Editor for educational materials
5. Editor, copyreader for greeting cards and other messages
6. Proofreader for all special writing
7. Game reviewers

III. Business and Management

A. Literary Agent for Manuscript Sale

1. Book, magazine, and newspaper sales
2. Sales to tv, film, and radio

B. Promotion Agent for Speeches and Other Public/Media Appearances

C. Legal Counsel for Copyright, Publication Contracts, Liability in Content of Written Material

D. Technical/Production Occupations

1. Production supervisor, all media
2. Art supervisor, all media
3. Printers, film, or videotape reproducers

E. Finished Product Sales

1. Book store distributor and retail market sales
2. Film/tv distribution
3. Newspaper syndicated column distribution

IV. Educators about Writing

A. Teachers of Literature, Journalism, Specialized Writing

1. College, university
2. Secondary

B. Librarians

C. Critics, Reviewers

Humanities Occupations

Note

Consulting, Interpreting, and Librarianship are all narrowly defined for the purposes of this chart.

Consulting - Seeking or giving professional advice for a fee, rather than the day-to-day consultation which goes on between people who work together

Interpreting - Refers to that skill which enables a person to repeat words spoken in one language in another language. Translating, too, is used only as it applies to languages,

Librarianship - Refers to that group of skills which mark the professional librarian rather than the reference skills which are useful in all Humanities occupations

OCCUPATIONS IN EDUCATION	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
College or University																				
Academic dean			•	•	•		•												•	
Alumni secretary			•														•			•
Dean of students			•	•														•		
Director, extension work			•															•		
Financial aids officer			•	•													•			
President, educational institution			•		•		•												•	
Department head	•	•	•		•														•	
Director of admissions			•															•		
Director of student affairs			•	•													•			
Director, summer sessions			•															•		
Registrar			•										•				•			
Scholarship counselor				•													•			

OCCUPATIONS IN EDUCATION	FUNCTION OR SKILL															PREPARATION				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Faculty member	•	•			•		•												•	
Instructor, extension work	•																	•		
Teacher, teacher's college	•	•					•												•	
Graduate assistant	•	•																•		•
Residence counselor				•													•			•
Foreign student adviser				•														•		
Director of placement			•	•														•		
Loan counselor			•	•													•			
Placement officer			•	•													•			
Affirmative action officer		•	•				•					•		•				•		
Secondary and/or Elementary																				
Counselor				•														•		
Director of guidance			•	•															•	

OCCUPATIONS IN EDUCATION	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Psychologist, school			●	●															●	
Director of guidance in public schools			●	●															●	
Social worker, school				●														●		
Principal			●															●		
Headmaster			●															●		
Superintendent, schools			●																●	
Educational therapist	●																	●		
Director, special education			●																●	
Teacher, blind	●																	●		
Teacher, deaf	●																	●		
Teacher, handicapped	●																	●		
Teacher, mentally retarded	●																	●		
Director, educational program	●		●		●													●		

OCCUPATIONS IN EDUCATION	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Supervisor, education			•	•														•		
Audiovisual specialist	•		•														•			
Director, experimental schools			•															•		
Educational specialist		•	•															•		•
Governess	•																•			•
Tutor	•																•			•
Instructor, correspondence school	•				•												•			•
Teacher aide	•															•				•
Secondary only																				
Teacher	•																•			
Department head	•		•															•		

OCCUPATIONS IN EDUCATION	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Elementary Only																				
Teacher, elementary	•			•													•			
Teacher, kindergarten	•			•													•			•
Other																				
Teacher, adult education	•																•			•
School librarian										•								•		•

The following occupations are related in similarity of training to those in education, but they have been omitted from this list because work does not take place in an educational institution.

Personnel workers

Employment counselors

Rehabilitation counselors

Director of Education for a service or industry

OCCUPATIONS IN HISTORY	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Historian		●			●	●								●					●	
Geneologist		●			●		●										●			
Historian, dramatic arts		●					●											●		
Director, state historical society		●	●		●													●		
Director, research (movies)		●					●											●		
Archivist		●	●							●								●		

Note: In history and the following social science occupations, the majority of practitioners are teachers. Teachers are covered in this chart under Occupations in Education. A limited number of opportunities also exist for researchers, writers, and editors for special projects and professional publications in each field. These positions require an educational background of at least a bachelor's degree plus appropriate writing or research skills.

OCCUPATIONS IN SOCIAL SCIENCE	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Anthropology*																				
Anthropologist		•			•									•					•	
Anthropologist, physical																				
Anthropologist, cultural																				
Archeologist																				
Archeological assistant																	•			•
Ethnologist																				
Ethnohistorian																				
Visual anthropologist																				
Linguist																				
Descriptive linguist																				
Comparative linguist																				
Philologist																				

*Skills for other occupations in Anthropology same as those indicated for Anthropologist.

OCCUPATIONS IN SOCIAL SCIENCE	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Anthropology																				
Applied anthropologist		●			●									●					●	
Urban anthropologist																				
Economics																				
Economist *		●					●							●					●	
Agricultural economist																				
Financial economist																				
Industrial economist																				
International economist, trade																				
Labor economist																				
Price economist																				
Regional economist																				
Tax economist																				

*Skills for other economist same as those indicated here.

OCCUPATIONS IN SOCIAL SCIENCE	FUNCTION OR SKILL Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		PREPARATION NECESSARY High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Economics																				
Market research analyst		●			●									●				●		
Market research worker		●															●			
Manpower research and planning director		●	●															●		
Geography																				
Geographer *		●												●					●	
Physical geographer																				
Economic geographer																				
Political geographer																				
Regional geographer																				
Social geographer																				
Urban geographer																				

*Skills for other geographers same as those indicated here.

OCCUPATIONS IN SOCIAL SCIENCE	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Geography																				
Cartographer		●												●			●			
Map Librarian										●								●		
Political Science																				
Political scientist		●			●		●							●					●	
International relations specialist																				
Director, polling or opinion survey		●	●				●							●				●		
Legislative aide		●			●												●			
Sociology																				
Sociologist*		●			●		●							●					●	
Criminologist																				
Industrial sociologist																				

*Skills for other occupations in sociology same as those for Sociologist.

OCCUPATIONS IN SOCIAL SCIENCE	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Sociology																				
Penologist		•			•		•							•					•	
Rural sociologist																				
Social pathologist																				
Urban sociologist																				
Demographer																				
Organizational sociologist																				
Family sociologist																				
Intergroup sociologist																				
Political sociologist																				
Industrial sociologist																				
Medical sociologist																				
Religion sociologist																				

OCCUPATIONS IN SOCIAL SCIENCE	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Sociology																				
Sociological methodologist		•			•		•							•					•	
Research worker, social welfare		•			•													•		
Director, polling or opinion survey		•	•				•							•				•		

OCCUPATIONS IN LANGUAGES	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Philologist		●			●									●					●	
Etymologist																				
Scientific Linguist		●			●									●					●	
Interpreting and Translating																				
Interpreter									●								●			
Translator		●			●			●										●		
Miscellaneous																				
Writer, news or script, foreign					●			●									●			

Note: The majority of people working in this field are language teachers. See Occupations in Education.

OCCUPATIONS IN LAW	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Lawyers																				
Lawyer *		●			●		●					●	●	●					●	
Lawyer, criminal																				
Claim attorney																				
District attorney																				
Insurance attorney																				
Lawyer, admiralty																				
Lawyer, corporation																				
Lawyer, patent																				
Lawyer, probate																				
Lawyer, real estate																				
Title attorney																				
Solicitor, city or state																				

*Skills for other lawyers same as those indicated here.

OCCUPATIONS IN LAW	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Lawyers																				
Tax attorney		●			●							●	●	●					●	
Lawyer, copyright																				
Bar examiner																				
Judges																				
Judge		●	●		●							●	●	●					●	
Magistrate																				
Other																				
Appeals reviewer		●											●	●					●	
Patent agent		●																●		
Title supervisor			●																	
Law clerk		●			●													●		
Title examiner		●																		

OCCUPATIONS IN LAW	FUNCTION OR SKILL														PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing	High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Law librarian										●							●		
Paralegal		●													●				
Occupations related to law:																			
Legislator																			
Legal secretary																			
Court reporter																			

OCCUPATIONS IN MUSEUM WORK	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Director			●																●	
Registrar			●															●		
Curator		●	●		●									●					●	
Assistant curator		●	●															●		
Museum technician																●				
Armorer technician																●				
Conservator		●																●		
Dioramist																●				
Preparator																●				
Taxidermist																	●			
Ceramic restorer																●				
Restorer, lace and textiles																●				
Educational director			●															●		

OCCUPATIONS IN MUSEUM WORK	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Instructor, guides	●																●			●
Supervisor, historic sites			●															●		
Research assistant		●			●												●			

OCCUPATIONS IN RELIGION	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Clergyperson: minister, priest, rabbi	●		●	●	●													●		
Missionary																				
Director, religious activities			●															●		
Director, religious education	●		●															●		
Parish worker				●												●				
Religious brother or sister Functions differ according to religious order joined. Educational requirements also vary according to the order, but most require completion of high school.																				
Church or temple administrator			●													●				
Philosophers (often but not necessarily associated with religion - most are teachers)		●			●									●					●	

HUMANITIES LIBRARIANSHIP	FUNCTION OR SKILL															PREPARATION NECESSARY				
	Teaching	Research	Administration	Counseling	Writing	Editing	Consulting	Translating	Interpreting	Librarianship	Criticizing	Counseling (legal)	Litigating	Analyzing		High School	Bachelor's	Master's or Equivalent	Doctorate	Part-time Opportunities
Special Librarian *										●								●		
Art librarian																				
Law librarian																				
Map librarian																				
Media librarian																				
Music librarian																				

*Skills for other librarians same as those indicated here.

APPENDIX 2.

THE IMPORTANCE OF REGULAR SCHOOL SUBJECTS FOR SELECTED OCCUPATIONS IN ARTS AND HUMANITIES FIELDS

A. Courses in Visual Arts and Crafts

Jobs where Art background is CRUCIAL	Jobs where Art background is IMPORTANT
Art Critic	Architect*
Art Historian*	Art Business person
Art Therapist*	Art/Crafts Manager
Cartoonist	Art/Crafts Technician
College Art Faculty Member*	Art Librarian*
Costume Designer	Art Researcher*
Craftsperson	Art Salesperson
Curator*	Display person
Elementary/Secondary Art Teacher	Environmental Designer*
Fashion Designer	Fine Art Technician
Fine Artist	Government Art Specialist
Graphic Designer	Landscape Architect*
Handcrafts Designer	Lighting Designer
Industrial Designer*	Make-up Person
Illustrator	Museum Technician
Interior Designer	Sign Painter
Museum, Adult Education or other Teacher	
Photographer	
Scenery Designer	
Textile Designer	

* - Graduate study usually required

B. Drama, Speech Courses

Jobs where Drama, Speech background is CRUCIAL	Jobs where Drama, Speech background is IMPORTANT
Actor	All Teachers
Broadcast Journalist	Arts Manager
All Drama Teachers	Arts Therapist*
Comedian	Choreographer
Dancer	Circus Performers
Magician	Clergyperson
Mime	Community Arts Specialist
Playwright	Drama Critic
Puppeteer	Drama Historian*
Script Person	Lawyer*
Opera Singer	Movie or Tv Critic
Stage or Media Director	Opera Conductor*

C. English Courses

Jobs where English background is CRUCIAL	Jobs where English background is IMPORTANT
Actor	Arts Businessperson
All Teachers	Arts Manager
Anthropologist*	Arts Salesperson
Arts Critic	Director
Broadcast or News Journalist	Economist*
Clergyperson*	Museum Curator*
Editor	Paralegal
Educational Administrator*	Producer
Entertainer	Special Librarian*
Historian*	
Interpreter	
Lawyer*	
Linguist*	
Philosopher*	
Political Scientist*	
Sociologist*	
Translator	
Writer	

* - Graduate study usually required

D. Foreign Language Courses

Jobs where Foreign Language background is CRUCIAL	Jobs where Foreign Language background is IMPORTANT
All Language Teachers	Anthropologist*
Foreign Broadcast Journalist	Arts Manager
Foreign Correspondent for Newspaper	Choral Conductor*
Foreign Script Writer	College Foreign Student Advisor
Interpreter	Historian*
Opera Singer	Linguist*
Translator	Museum Curator*
	Political Scientist*

E. Music Courses

Jobs where Music background is CRUCIAL	Jobs where Music background is IMPORTANT
All Music Teachers	Community Music Specialist
Choreographer	Dancer
Conductor*	Dance Teacher
Composer*	Instrument Builder
Instrument Tuner	Music Manager
Music Critic	Music Publisher
Music Performer	Music Salesperson
Music Therapist*	Music Studio Technician
Musicologist*	

* - Graduate study usually required

F. Physical Education (Dance) Courses

Jobs where Dance background is CRUCIAL	Jobs where Dance background is IMPORTANT
Actor	Dance Historian*
Choreographer	Dance Researcher*
Dance Critic	Ethnomusicologist*
Dance Notator	Musical Director
Dance Teacher	
Dance Therapist*	
Dancer	
Some Entertainers (Stunt People, Trapeze Artists, etc.)	

G. Social Studies Courses

Jobs where Social Studies background is CRUCIAL	Jobs where Social Studies background is IMPORTANT
All Social Studies Teachers	Arts Critic
Anthropologist*	Arts or Humanities Librarian*
Archivist*	Clergyperson*
Arts Historian*	Editor
Economist*	Educational Administrator*
Educational Counselor*	Elementary Teacher
Geographer*	Writer
Historian*	
Lawyer*	
Museum Curator*	
Political Scientist*	
Sociologist*	

* - Graduate study usually required

H. Technical/Vocational/Industrial Arts Courses

Jobs where Industrial Arts background is CRUCIAL	Jobs where Industrial Arts background is IMPORTANT
Acoustician	Architect*
Costume Maker	Artist
Craftsperson	Archeologist*
Display Technician	Costume Designer
Industrial Design Technician	Fashion Designer
Music Instrument Builder and Repairer	Industrial Designer*
Museum Technician	Interior Designer
Photo Technician	Landscape Architect*
Printing Technician	Landscape Designer
Sculptor	Lighting Designer
Set Designer	Musician
Set Builder	Sound Designer
Sound/Music Technician	Stage Manager
Vocational Teacher	Textile Designer

* - Graduate study usually required

APPENDIX 3.

ARTS ASSOCIATIONS
Which Provide Career Information

DANCE

American Dance Therapy Association
1821 La Coronilla Drive
Santa Barbara, California 93109

Dance Notation Bureau
19 Union Square West
New York, New York 10003

American Association for Health,
Physical Education, and
Recreation - Dance Division
1201 16th Street, N.W.
Washington, D.C. 20036

MUSIC

National Association for Music
Therapy
P.O. Box 15
Lawrence, Kansas 66044

American Music Conference
332 South Michigan Avenue
Chicago, Illinois 60604

Music Educators National Conference
Suite 601, 8150 Leesburg Pike
Vienna, Virginia 22180

Piano Technician's Guild
P.O. Box 1813
Seattle, Washington 98111

THEATER AND MEDIA

Actors' Equity Association
165 W. 46th Street
New York, New York 10036

Affiliate Artists, Inc.
155 West 68th Street
New York, New York 10023

American Educational Theater
Association
726 Jackson Place, N.W.
Washington, D.C. 20566

American Guild of Variety Artists
1540 Broadway
New York, New York 10036

The American Mime Theatre
192 Third Avenue
New York, New York 10003

American Puppet Arts Council
59 Barrow Street
New York, New York 10014

American Theater Association
1317 F Street N.W.
Washington, D.C. 20004

American Women in Radio and Tv, Inc.
1321 Connecticut Avenue, N.W
Washington, D.C. 20036

Association for Professional
Broadcasting Education
1771 N Street, N.W.
Washington, D.C. 20036

Center for Understanding Media
75 Horatio Street
New York, New York 10014

The Dramatists Guild, Inc.
234 West 44th Street
New York, New York 10036

Educational Film Library
Association
17 West 60th Street
New York, New York 10023

Information Film Producers of
America, Inc.
1771 N Street, N.W.
Washington, D.C. 20036

International Alliance of
Theatrical Stage Employees and
Moving Picture Machine Operators
of U.S. and Canada
1270 Avenue of the Americas
New York, New York 10020

International Thespian Society
College Hill Station Box E
Cincinnati, Ohio 45224

National Association of Broadcast
Employees and Technicians
1601 Connecticut Avenue, N.W.
Suite 420
Washington, D.C. 20009
or
80 East Jackson Boulevard
Chicago, Illinois 60604

National Association of
Broadcasters
1771 N Street, N.W.
Washington, D.C. 20036

National Association of Theater
Owners, Inc.
1501 Broadway
New York, New York 10036

National Education Association
1201 16th Street, N.W.
Washington, D.C. 20036

New Dramatists Committee, Inc.
424 West 44th Street
New York, New York 10036

Screen Actors Guild
7750 Sunset Boulevard
Hollywood, California 90046

Society of Motion Picture and
Television Engineers
862 Scarsdale Avenue
Scarsdale, New York 10583

VISUAL ARTS AND CRAFTS

American Artists Professional League
12 East 19th Street
New York, New York 10003

American Association of Museums
2306 Massachusetts Avenue
Washington, D.C. 20008

American Ceramic Society, Inc.
65 Ceramic Drive
Columbus, Ohio 43214

American Crafts Council
44 West 53rd Street
New York, New York 10019

American Federation of Arts
41 East 65th Street
New York, New York 10021

American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20036

American Institute of Graphic Arts
1059 Third Avenue
New York, New York 10021

American Institute of Planners
1776 Massachusetts Avenue
Washington, D.C. 20036

American Society of Contemporary Artists
166 Central Park South
New York, New York 10019

American Watercolor Society
1083 Fifth Avenue
New York, New York 10028

Appalachian Regional Commission
1666 Connecticut Avenue, N.W.
Washington, D.C. 20251

Architectural League of New York
41 East 65th Street
New York, New York 10021

Archives of American Art
41 East 65th Street
New York, New York 10028

Art Dealers Association of America
575 Madison Avenue
New York, New York 10022

Artists Equity Associations
2813 Albemarle Street, N.W.
Washington, D.C. 20008

Associated Councils of the Arts
1564 Broadway
New York, New York 10036

Association of Art Museum Directors
Box 620
Lenox Hill Post Office
New York, New York 10021

Association of Collegiate Schools of Architecture
1735 New York Avenue, N.W.
Washington, D.C. 20006

Association of Handicapped Artists
1134 Rand Building
Buffalo, New York 14203

Association of University Architects
Eastern Michigan University
Ypsilanti, Michigan 48197

Audubon Artists
1083 Fifth Avenue
New York, New York 10028

Business Committee for the Arts
1700 Broadway, 5th Floor
New York, New York 10019

Caricaturists Society of America
218 West 47th Street
New York, New York 10036

Council of American Artists
Societies
112 East 19th Street
New York, New York 10003

Drawing Society
41 East 65th Street
New York, New York 10021

Experiments in Art and Technology
49 East 68th Street
New York, New York 10021

The Fashion Group
9 Rockefeller Plaza
New York, New York 10020

Handweavers Guild of America
1013 Farmington Avenue
West Hartford, Connecticut 06107

International Association of
Clothing Designers
12 South 12th Street
Room 1512
Philadelphia, Pennsylvania 19107

International Graphic Arts
Education Association, Inc.
One Lomb Memorial Drive
Rochester, New York 14623

National Academy of Design
1083 5th Avenue
New York, New York 10028

National Architectural Accrediting Board
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036

National Association of Women
Artists
156 5th Avenue
New York, New York 10010

National Cartoonists Society
152 Colonial Parkway
Manhasset, Long Island
New York 11030

National Endowment for the Arts
806 15th Street, N.W.
Washington, D.C. 20506

National Folk Festival Association
1346 Connecticut Avenue, N.W.
710 Dupont Circle Building
Washington, D.C. 20036

National Institute for Architectural Education
Beaux Arts Institute of Design
20 West 40th Street
New York, New York 10018

National Research Center for
the Arts
1270 6th Avenue,
New York, New York

National Society for Mural Painters
41 East 65th Street
New York, New York 10021

Pen and Brush Club
16 East 10th Street
New York, New York 10003

Professional Photographers of
America
1090 Executive Way
Des Plaines, Illinois 60018

Sculptors Guild
75 Rockefeller Plaza
New York, New York 10019

Society of American Graphic Artists
1083 5th Avenue
New York, New York 10028

Southern Highland Handicraft
Guild
15 Reddick Road
P. O. Box 9145
Asheville, North Carolina 28805

WRITING

American Advertising Federation
1225 Connecticut Avenue, N.W.
Washington, D.C. 20036

American Association of Advertising
Agencies
Pan Am Building
200 Park Avenue
New York, New York 10017

American Booksellers Association
175 Fifth Avenue
New York, New York 10010

American Council on Education
for Journalism
School of Journalism
University of Missouri
Columbia, Missouri 65201

American Newspaper Publishers'
Association
P.O. Box 17407
Dulles International Airport
Washington, D.C. 20041

Association of American Publishers
1 Park Avenue
New York, New York 10016

Association for Education in
Journalism
Room 118, Reavis Hall
Northern Illinois University
DeKalb, Illinois 60115

Association of Industrial
Advertisers
41 East 42nd Street
New York, New York 10017

Council for Advancement of
Science Writers
Room 100, Abbotts Building
Drexel University
Philadelphia, Pennsylvania 19104

Magazine Publishers Association, Inc.
575 Lexington Avenue
New York, New York 10022

National Association of Science
Writers
Box H
Seacliff, New York 11579

The Newspaper Fund
P.O. Box 300
Princeton, New Jersey 08540

The Newspaper Guild
1125 15th Street, N.W.
Suite 835
Washington, D.C. 20005

Public Relations Society of
America
845 Third Avenue
New York, New York 10022

Sigma Delta Chi
(The Society of Professional
Journalists)
35 East Wacker Drive
Chicago, Illinois 60601

Society for Technical Communication
1010 Vermont Avenue, N.W.
Suite 421
Washington, D.C. 20005

Women in Communications, Inc.
8305 A Shoal Creek Boulevard
Austin, Texas 78758

APPENDIX 4.

HUMANITIES ASSOCIATIONS WHICH PROVIDE CAREER INFORMATION

EDUCATION

American Association of Community
and Junior Colleges
One Dupont Circle, N.W.
Washington, D.C. 20036

American Council on Education
Publications Department
One Dupont Circle, N.W.
Washington, D.C. 20036

American Association of School
Administrators
1801 North Moore Street
Arlington, Virginia 22209

American Federation of Teachers
1012 14th Street, N.W.
Washington, D.C. 20005

American Personnel and Guidance
Association
National Career Information Service
1607 New Hampshire Avenue, N.W.
Washington, D.C. 20009

National Education Association
Customer Service
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

Phi Delta Kappa
8th and Union
Bloomington, Indiana 74701

HISTORY

American Antiquarian Society
185 Salisbury Street
Worcester, Massachusetts 01609

American Association for State
and Local History
1315 8th Avenue, South
Nashville, Tennessee 37293

American Historical Association
400 A Street, S.E.
Washington, D.C. 20003

The History Teacher
California State University
Long Beach, California 90840

Oral History Association
Box 20 Butter Library
Columbia University
New York, New York 10027

Organization of American Historians
112 North Bryan
Bloomington, Indiana 47401

Society of American Archivists
The Library, P.O. Box 8198
University of Illinois at Chicago
Circle
Chicago, Illinois 60680

ANTHROPOLOGY

American Anthropological
Association
1703 New Hampshire Avenue, N.W.
Washington, D.C. 20009

Archeological Institute of
America
260 West Broadway
New York, New York 10013

Society for Historical Archeology
Institute of Archeology and
Anthropology
University of South Carolina
Columbia, South Carolina 29208

ECONOMICS

American Agricultural Economics Association
University of Kentucky
Lexington, Kentucky 40506

American Economic Association
1313 21st Avenue, South
Nashville, Tennessee 37212

American Marketing Association
222 South Riverside Plaza
Suite 606
Chicago, Illinois 60606

American Stock Exchange
86 Trinity Place
New York, New York 10006

Joint Council on Economic Education
1212 Avenue of the Americas
New York, New York 10036

National Association of Business Economists
28349 Chagrin Boulevard
Cleveland, Ohio 44122

Society of Government Economists
P.O. Box 39066
Washington, D.C. 20015

GEOGRAPHY

Association of American Geographers
1710 16th Street, N.W.
Washington, D.C. 20009

American Institute of Planners
917 15th Street, N.W.
Washington, D.C. 20005

National Council for Geographic Education
115 North Marion
Oak Park, Illinois 60301

POLITICAL SCIENCE

Departmental Services Program
American Political Science Association
1527 New Hampshire Avenue
Washington, D.C. 20036

American Academy of Political and Social Science
3937 Chestnut Street
Philadelphia, Pennsylvania 19104

SOCIOLOGY

American Sociological Association
1722 N Street, N.W.
Washington, D.C. 20036

National Council on Crime and Delinquency
411 Hackensack Avenue
Hackensack, New Jersey 07601

LANGUAGE

American Association of Teachers of Spanish and Portuguese
Wichita State University
Wichita, Kansas 67228

American Philological Association
431-32 North Burrowes
Pennsylvania State University
University Park, Pennsylvania 16802

American Council on the Teaching of Foreign Languages
62 Fifth Avenue
New York, New York 10011

American Society of Interpreters
1010 Vermont Avenue, N.W.
Suite 917
Washington, D.C. 20005

American Translators Association
P.O. Box 129
Croton-on-Hudson, New York 10520

Center for Applied Linguistics
1611 North Kent Street
Arlington, Virginia 22209

ERIC Document Reproduction Service
P.O. Box 190
Arlington, Virginia 22210

Modern Language Association
62 Fifth Avenue
New York, New York 10011

United States Information Agency
Office of Special Programs
Washington, D.C. 20547

LAW

Alumnae Advisory Center
541 Madison Avenue
New York, New York 10022

American Bar Association
1155 East 60th Street
Chicago, Illinois 60637

Association of American Law
Schools
Law School Admission Test Council
Educational Testing Service
P.O. Box 944
Princeton, New Jersey 08540

Association of Independent
Schools and Colleges
1730 M Street, N.W.
Washington, D.C. 20036

National Association of Legal
Assistants
3005 E. Skelly Drive
Suite 120
Tulsa, Oklahoma 74105

National Association of Legal
Secretaries
3005 E. Skelly Drive, Suite 120
Tulsa, Oklahoma 74105

National Clearinghouse for Legal
Services
Northwestern University
School of Law
710 North Lake Shore Drive
Chicago, Illinois 60611

National Council on Crime and
Delinquency
411 Hackensack Avenue
Hackensack, New Jersey 07601

National Shorthand Reporters
Association
2361 South Jefferson Davis Highway
Arlington, Virginia 22202

MUSEUMS

American Association of Museums
2233 Wisconsin Avenue, N.W.
Washington, D.C. 20007

American Association for State and
Local History
1315 8th Avenue, South
Nashville, Tennessee 37203

RELIGION

B'nai B'rith Career and Counseling Services
1640 Rhode Island Avenue, N.W.
Washington, D.C. 20036

The Christian and Missionary Alliance
Nyack, New York 10960

Leadership Conference of Women Religious
1325 Massachusetts Avenue, N.W.
Suite 402
Washington, D.C. 20005

International Missions, Inc.
P.O. Box 323
Wayne, New Jersey 07470

National Center for Church Vocations
Gabriel Richard Building, 3rd Flr.
305 Michigan Avenue
Detroit, Michigan 48226

National Council of Churches of Christ in the U.S.A.
475 Riverside Drive, Room 770
New York, New York 10027

Serra International
22 West Monroe Street
Chicago, Illinois 60603

Rabbinical Placement Commission
270 Madison Avenue
New York, New York 10021

The United Methodist Church
P.O. Box 871
Nashville, Tennessee 37202

SPECIAL LIBRARIES

American Library Association
Office for Recruitment
50 East Huron
Chicago, Illinois 60611

Music Library Association, Inc.
343 South Main Street, Room 205
Ann Arbor, Michigan 48108

Special Libraries Association
235 Park Avenue, South
New York, New York 10003

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